

This book is wrongly entitled "Hall" on the cover: it contains two early catalogues of the Cesnole Sculptures:-

- d) Handbook No 3. lated 1880. by A.D. Savace.
- (B) Handbook No. 3 dated 1904. by D. W. Sillett.
- Museum Committee in 1882, Italing with the authenticity of culain prices in the Collection.

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METROPOLITAN MUSEUM OF ART.

REPORTS OF COMMITTEES.

PRINTED FOR THE INFORMATION OF MEMBERS OF THE MUSEUM.

In Executive Committee, April 18, 1882.

On reading the special report of the Committee on Objects of Art, ordered that the same be accepted and approved, and that copies be printed under the direction of the Supply Committee, for the information of members of the museum.

Ordered, that the Supply Committee be directed to re-print the Report of the Committee of which President F. A. P. Barnard, LL. D. was chairman, (dated January 26th, 1881.) for the use of members of the museum.

REPORT OF THE COMMITTEE ON OBJECTS OF ART.

New York, April 17, 1882.

To the Executive Committee:

The Committee on Objects of Art respectfully report: In obedience to your resolution of March 27th, as follows:

"The attention of the Executive Committee of the Trustees having been called by articles in the daily papers to a pamphlet in which statements are made that (1) statue No. 32, (Aphrodite and Eros) is 'a fraudulent patchwork of unrelated parts'; (2) that statue No. 39, (Figure holding a horned head) 'is built up of several fragments belonging originally to different statues of various sizes', that, the bust is a fragment of one statue, and the lower part of the body, from the breast down, is made of fragments from figures of various sizes and differently poised,' which statements are so visibly untrue, that no contradiction is needed to any person who cares to examine the statues:

"Ordered, That the Committee on Objects of Art, be instructed to remove these two statues from their glass cases, and place them on the floor of the grand hall in a position with ample light, where they can be approached and examined on all sides. That members of the museum, the public, and especially editors of public journals, sculptors, workers in stone, scholars, and all persons interested in the truthfulness of archæological objects, be invited to make the most careful examination of the statues."

This Committee, on the 28th of March, removed the statues 32 and 39 from their cases, and placed them on special exhibition on the floor, near the centre of the grand hall, in strong light, where they could be closely inspected by all visitors.

The following placard was placed conspicuously near the statues, and printed copies were provided for all visitors who wished to take them.

"METROPOLITAN MUSEUM OF ART, New York, March 28, 1882.

"By order of the Executive Committee.

No. 32, Aphrodite and Eros.

"It having been publicly stated that this statue is a fraudulent patchwork of unrelated parts, &c., it is placed here for public examination. The statue is monolithic, unbroken, and never repaired, except that the head having been broken off was replaced. The line of fracture through the neck, curls, and head dress indicates the replacement of the head.

"By order of the Executive Committee.
No. 39, Figure holding a horned head.

"It having been publicly stated that this statue is 'built up of several fragments belonging originally to different statues of various sizes,' that 'the bust is a fragment of one statue, and the lower part of the body, from the breast down, is made of fragments from figures of various sizes and differently poised,' it is placed here for public examination. The statue is monolithic, unbroken and unrepaired from neck to ankles. A fracture at the ankles destroying the rear part of the base, and the heels, so that the statue would not stand on the feet, is repaired by inserting in the back part of the base, a block of stone accurately cut to take the weight of the statue. To this block the original feet are adjusted, and brass rods ascending through the block into the legs, hold the statue firmly in its original position: This, like other Cypriote statues, is a wall statue, unfinished in the rear."

The statues have thus remained until the close of the winter exhibition on Saturday evening last the 15th inst., and have been inspected by many thousand persons.

The Committee have had numerous requests from scholars, sculptors, workers in stone, and gentlemen of intelligence, to permit thorough examination of the statues with washings, chiselings and cutting, with caustic potash and in other ways, and have in 'all cases given the permission, without limit. Such examinations have been freely made, and have invariably demonstrated the truthfulness of the statues, and the falsity of the published accusations referred to.

The Committee on the 15th inst, received a request to permit an examination by a number of distinguished gentlemen of known ability, who had arranged to meet at the museum with the publisher of the charges against the statues, and make an investigation. At their request, the First Vice President, in the absence of the President, gave the following order.

M. M. A. April 15, 1882.

To the Janitor and Watchmen at the Museum.

You will admit Mr. Launt Thompson and his friends to the Museum at any hour of any day, whether the Museum be open or closed, and permit him or them to make any and every examination of objects which they may desire.

W. C. PRIME, V. P.

The Committee are informed that the gentlemen were at the Museum at the hour of appointment made by them, and that although the publisher of the charges failed to meet them, they made a long and complete investigation, and were satisfied that the statements of the publication referred to were untrue. The Committee have not asked from these gentlemen any statement. They have received a large number of communications, verbal and written, expressing gratification at the opportunity offered to examine the statues, and unanimously testifying to the falsehood of the publications which led to the action of the Executive Committee. In no instance have they heard of any contrary opinion They ask approval of their action, thus reported. They annex hereto several letters from well known sculptors, which have been communicated to them, with permission to lay them before the Trustees; and recommend that they be printed for the information of members of the Museum. They also recommend that the Report of the Committee of Investigation, of which the President of Columbia College was chairman, dated January 26th, 1881, be reprinted for the use of members.

They also recommend that statues 32 and 39, be continued as now on special exhibition for public examination, until some time

after the Reception at the opening of the summer exhibition on the 2d day of May next,

Respectfully submitted,

W. C. PRIME,
ROBERT HOE, JR.
W. L. ANDREWS,
Committee, &c.

LETTERS ANNEXED TO THE REPORT.

(Copy.) J. Q. A. Ward, Esq., Dear Sir: Ellin and Kitson, Architectural Sculptors. 519 West 21st, Street, New York, April 12, 1882.

As I accepted the invitation of the Trustees of the Metropolitan Museum of Art to all sculptors, workers in stone and lovers of truth, to examine the two statues at the Museum marked 32 and 39 respectively, I deem it my duty to report to you the result, as a party deeply interested and the only member of the previous examining committee personally known to me.

The examination took place on Saturday the 8th inst, openly in the presence of a great many ladies and gentlemen unknown to me.

In order to make the examination thorough, I asked for and obtained permission to bring my own men, and also received authority "to cut, to scrape, to wash," in short to do as I pleased so that the truth be ascertained.

We first examined the statue No. 32, called Aphrodite and Eros; concerning which, Mr. Clarence Cook's pamphlet states "it is a fraudulent patchwork of unrelated parts."

Our examination convinced us that the above statement is absolutely false in every particular; that the line of fracture as shown through the neck, head-dress &c, is the genuine and only fracture. The head and trunk are of the same stone and belong to each other.

A gentleman standing by, and unknown to us, stated that the publisher of Mr. Clarence Cook's pamphlet had assured him a few days before, while examining the statue, that the apparent line of fracture across the neck was a fraudulent line intended to deceive; that no fracture existed there; but that the real fracture was below, concealed in some ingenious manner. We re-examined the figure under his directions, and found these statements also to be void of

all truth. On the contrary we found the statue to be monolithic and unbroken except that the head having been broken off, had been replaced and we think well re-placed.

Our examination of No. 39, "Figure holding a horned head" was not less thorough than on No. 32, and we are satisfied that the statue is monolithic, unbroken and unrepaired, from neck to ankles, and that all statements to the contrary are untrue. We believe the feet now on the statue to be the original feet belonging to said statue. The repair at the fracture of the ankles, which has been made by inserting a single block of stone, cut to take the weight of the statue, is a correct and admissable one; at the same time we think it would have been more satisfactory had the feet been allowed to remain in their original position on the base, and a smaller block inserted in the rear. If found necessary a sub-base could have been added to properly balance the figure.

Believing that your desire is that the truth in this matter should be fully known, and hoping that you will not deem this letter an impertinence.

> I remain, Dear Sir: Yours very truly, (Signed,) Assistants, Joseph Smith,
> James Gilchrist,
> Thomas A. Gyles. (Signed,) (Copy.)
> New York City, April 12, 1882.

My Dear Sir:

I have been to-day to the Metropolitan Museum and made a careful examination of the two statues, about which there has been such a controversy, No. 32 and 39.

The statement that No. 32 is composed of several parts seems inexplicable. It is obvious, almost at a glance, that from the neck down it is unbroken, and that the head which surmounts it belongs to it and was cut from the same block of stone.

Of No. 39, is true what Gen. Cesnola claims for it in my judgment—that from the neck to the ankles it is whole, and cannot be composed of parts borrowed from different statues. The fracture at the ankles is very apparent as any break in a statue of marble or stone must be. The idea that either of these statues could have been made of fragments from different figures seems to me almost absurd. It would be a singular accident that would make the sweeping lines of the folds of the drapery fit and run into each other as they do without a break in any of them if this were true.

I am convinced that the works are genuine and what Gen. Cesnola

Yours very truly,

DAN'L C. FRENCH.

(Copy.)

New York, April 11, 1882.

My Dear Ward:

I went up to the Museum this morning and on my way up I called at Wm. May's shop and got him to go with me. He is an honest fellow and a good marble worker. We took with us hammer, chisel and files. We got there about 8 o'clock and were admitted and allowed to wash, cut and file those two statues (No. 32 and 39) to our hearts' content.

The figure holding a horned head is absolutely *one piece* of stone from the neck to the ankles. There can be no possible mistake in this.

The repair about the feet and base we found to be as represented in the printed statement of the executive committee.

We tried on the head, which, it has been stated, was at some former time on this statue, but it did not fit, and never could have belonged to this figure and could not have been there.

No. 32, called Aphrodite and Eros, we also found to be of one piece of stone, with no repair; the head having been broken off is replaced, but not as well replaced as it might have been; but this is not fraudulent work. The joint would have been perfect if a little more care had been taken in putting on the head: but this has nothing to do with the charges.

We found nothing in these two statues to sustain the charge of having been made up of unrelated parts.

Very truly yours,

CHAS. CALVERLEY.

(Copy.)

John Taylor Johnston, Esq.

President Metropolitan Museum of Art.

Dear Sir:

At the request of General Di Cesnola, Director, I visited the Museum last Thursday and carefully examined, using sponge and water, chisel and magnifying glass, the statues No. 32 (Aphrodite and Eros) and No. 39 (a man holding the head of a horned animal) both belonging to the Cypriote collection and now placed on special exhibition for the inspection of editors, sculptors, workers in stone, &c., &c.

It has been publicly charged that the statue No. 32 "is a fraudulent patchwork of unrelated parts."

This statue from the neck down, I found to be a single solid stone without seam, joint or patchwork of any kind whatever.

The head which had been broken off has been replaced, the line of fracture being such that indisputable evidence is furnished that it is in its original place.

It is publicly charged that the statue No. 39 "is made up of unrelated fragments" and that the work has been "most clumsily executed"; that "the bust is a fragment of one statue, and the lower part of the body from the breast down is made of fragments from various figures of various sizes and differently poised;" that "the statue has a pair of new feet, new legs and a new base."

I found the body of this statue from the neck (it has no head) to the ankles, to be one unbroken piece of homogeneous stone. I saw no evidence whatever of the charge of its being composed of unrelated fragments, or of fragments of various sizes and differently poised.

The right leg is covered with the toga to the instep, and is a component part of the body; both ankles are fractured and the heels destroyed, with the back part of the base. The front half of the feet remain with the front section of the base. This fracture has been skillfully repaired by inserting a piece of Cyprus stone, so that the statue would stand and admit a brass rod to attach the base to the figure: the fronts of the feet are adjusted to this stone with plaster of paris in a justifiable manner.

Since writing the above I have again examined the statues in company with other sculptors, and have confirmed what I have above said.

I am, Dear Sir,

April 17, 1882.

Very truly yours,

LAUNT THOMPSON.

P. S. The head which, it is charged, was formerly on the statue No. 39 never could have been on it: and is not the head illustrated in Mr. Hitchcock's article in Harper's Magazine of July, 1872.

L. T

(Copy.)

23 Union Square, New York April 17, 1882.

Mr. John Taylor Johnston.

Dear Sir:

I went to the Museum a few days ago and made a careful examination of the two statues No. 32 and No. 39 and am entirely convinced that the facts as stated in the letter of my friend Mr. Launt Thompson to you, which he has shown me, are correct in every particular. I satisfied myself by cutting and washing and close inspection.

Yours respectfully,

JOHN ROGERS.

REPORT OF THE COMMITTEE OF INVESTIGATION.

DATED, JAN. 26, 1881. (Reprinted for the use of Members.)

To the Trustees of the Metropolitan Museum of Art.

THE undersigned, having been requested to investigate certain charges of alterations and incorrect repairs of objects in the Cesnola Collection of Cypriote antiquities, contained in various publications submitted to them, report:

The charges were first published in the Art Amateur for August. 1880, over the signature of Mr. Gaston L. Feuardent. The subsequent publications in newspapers and other periodicals were discussions and repetitions of the same charges, and so far as they were accusations proceeded from the same author. The original publication in the Art Amateur was elaborate in statement and argument, and was accompanied by engraved illustrations to sustain the charges, which, in publications of archæological and scientific character, are generally relied on by scholars and the public, as made with accuracy and conscientious regard to their importance. The charges related to seven objects, all in stone, of which the accusation was that some had been falsely and fraudulently, others erroneously repaired and in some cases restored. An eighth charge related to the bronzes. charges were entitled and directed specially and personally against General Di Cesnola, the Director of the Museum, under the general head "Tampering with Antiquities."

We have made this investigation thorough and exhaustive. We ascertained on examining the objects, that there were no archæological or difficult questions involved. The inquiry was into matters of fact, determined by ordinary eyesight and evidence. That the Trustees might have no doubt of the thoroughness of the investigation, we have invited and received the valuable assistance of well-known sculptors and practical stone-cutters and carvers, have taken the opinions of scholars, have made microscopic, chemical and other examinations of the surfaces and have subjected some of the repaired objects to prolonged baths, taken them to pieces, and verified the relation of the fractured surfaces. We have had before us original photographs of the objects taken at the place of discovery, and at later periods, and abundant evidence of their history down to and during the process of repairing and arranging for exhibition in the present Museum Building.

We have examined the Director and Repairer of the Museum, and other witnesses.

We invited Mr. G. L. Feuardent, the author of the charges, to attend and assist us with such information as he could give, and although at first declining the invitation, he subsequently attended, and the Committee heard him fully as to each of the charges. Being requested to name any experts on whom the Committee could rely, and whom he would advise them to call to their aid in the investigation, he informed us that he knew of no one that he could suggest. He advised the consulting of practical stone-cutters and workers, which the Committee have done.

We report as the result of our inquiry that each and all of the charges are without foundation; that there have been no restorations and no cutting or engraving of objects, but simply repairs by the replacing and reunion of such original fragments as existed and could be identified; and that the engraved illustrations which accompany the charges, inaccurate in general, are very incorrect in some of the most important details.

We subjoin a statement of the substance of each charge (as condensed by us and corrected and approved by the author when before us,) with our finding in respect to each.

1. No. 22. Statue of a Priest.

Charge: That the right arm and part of the right hand were procured from a fragment from another statue while the collection was in my (the accuser's) gallery in London; but now the points of junction which were left quite apparent then, have been completely hidden, so that the statue looks as if it had been found perfect.

We find the right hand to be a solid, unbroken part of the statue against the side of which it is supported. This statue was discovered in three fragments, the head, the body, the right fore-arm from wrist to elbow: That this with other objects in Gen. Di Cesnola's first collection, was sent to London, and there remained in care of the author of this charge for some eight or nine months, to be exhibited, and if possible, sold to the British or some other museum, Gen. Di Cesnola being in Cyprus. That while it was in his custody, the author of the charge, being unable to find the original fore-arm, and not knowing of its existence, had a false fore-arm procured and attached to the statue. While thus falsely repaired it was photographed, and the publication of a process print from the photographenables us to identify the false fore-arm by distinct marks. We

find that when Gen. Di Cesnola had the opportunity, for the first time, to repair the objects, he removed the false fore-arm and properly replaced the original fore-arm, found with the statue, and preserved. The contour, and fitting of lines of fracture, leave no doubt in our minds of the correctness of the repair. The false fore-arm made in London, has been preserved and was in evidence before us. We find the charge unfounded, and, that this statue is now in perfect original condition as to its form and material, except as to effects of time and exposure.

II. No. 35. Two Sphinxes back to back.

Charge: That this slab was found with all the upper part of the left Sphinx wanting; now it is quite complete, and the pieces joined to it seem to be of modern work.

We find no reason for the suspicion suggested. After a prolonged bath, we find the repair of the left Sphinx to be a re-union of the ancient fragments, which we find correct. A difference in the character of the heads of the two Sphinxes, might have suggested inquiry as to whether they were original parts of the same object, but examination of various monolithic examples of the same subject in the collection, shows the same want of uniformity. There is nothing in the character of the stone, condition of its surface, manner of carving or treatment of the head to throw any doubt on General Di Cesnola's statement, that when found, no part of this object was missing, the fragments of the left head being found close to the piece from which they had been broken.

III. No. 39. Statuette of a Man.

Charge: That this object has been so entirely re-worked that few lines are left in original condition: the head-dress completely altered by additions and deep carvings; hair which hung down on the shoulders cut off; a modern right shoulder angular and newly ornamented added; outlines of ornaments on the belt and apron re-cut, part of the knees cut off.

The object is a fragment, found in several fragments. We have placed it in a bath for some days and taken it to pieces. There is no possible doubt of the correct reunion of the pieces, A small fragment of the right shoulder with original surface decoration, was correctly replaced, the existing shoulder being otherwise in solid original condition. We find no retouching, re-engraving, cutting or alteration of any part of the surface of the object, and no foundation for any part of the accusation.

IV. No. 40. Statuette of a Man.

Charge: That the head of a child has been added to a diminutive statue of a man; that a modern neck has been manufactured to join head and body; the neck made too long in order to counteract the effect produced by the head being too large; that the upper chest has been cut into, leaving a modern hard line of the neck of the dress; that a left fore-arm has been joined to the figure.

We find the charge unfounded in every particular. The engraved illustration which accompanies it in the Art Amateur, August, 1880, entitled "STATUE No. 40 AS IT WAS FOUND," is incorrect in the only important detail. This represents the body with the neck broken short off down to the chest, thus giving color to the charge of a modern neck to receive which the chest has been cut into; whereas the original unbroken part of the neck rises three-fourths of an inch above the chest in front, and any such cutting is of course impossible. The head is not of a child but an adult. We have taken the statue to pieces in the presence of several gentlemen, sculptors, and stone cutters, and examined the repair. The head with its part of the original neck rests in front on the part of the original neck which is solid with the statue. Fragments of the neck at the side and back are correctly replaced. The head fits the fracture and the lines of carved drapery match, showing conclusively that the head was broken off from and belongs to the statue. The line of the neck of the dress has not been retouched. The left fore-arm with its drapery is correctly replaced. Mr. Feuardent stated to us that the illustration above referred to was not made from the statue itself, but copied from a lithograph in Doell's Russian publication. He seems to have been misled by relying on those lithographs instead of making careful examination of the objects.

V. No. 257. Statuette of Venus.

Charge: That a mirror which appears to be held in the left hand of the statuette was added to it in 1879; for the purpose of making it represent Venus and sustain a theory that her worship was continued at Golgoi in Greek times. The charge is accompanied by two illustrations and by elaborate statements; the writer stating that the mirror was carved in the stone and that to cover the modern work a coating was put over, which was still damp and soft when he saw it, into which while still soft he twice pressed his nail while handling it in 1879.

We find the charge unfounded. We find no ground on which to base any question as to the antiquity of the mirror and the sur-

rounding surface. The unanimous testimony of experts, sculptors and practical cutters and workers in stone of various kinds, who examined the object together, and also with three members of the committee, other expert testimony, and our own careful examination of it with the eve and with the microscope, leave no doubt that the mirror and the surrounding parts were cut at the same time and by the same hand that wrought the entire statuette, that of the ancient sculptor. The evidence before us shows that this object when found was like a large portion of the stone objects, covered more or less with a dense, stone-like, incrustation of earth and lime, which in some cases it has been found impossible to remove. examples of this in many objects in the collection. On the left side of this statuette, this accumulation yielded to a prolonged bath, and on its removal, the mirror, a small relief five-eighths of an inch in transverse diameter, was revealed. The engraved illustration, accompanying this charge, exaggerates the size and relief height of the mirror. The alleged motive for an alteration does not exist, the collection having ample illustration of the Greek worship of Aphrodite at Golgoi.

VI. No. 754. Statuette of a Youth.

Charge: This has been too much retouched and a wrong head placed on it. When found it was in a poor state of preservation and the head was wanting.

We find the charge without foundation. As this object was found unbroken and photographed in that condition at the place of excavation, accidentally broken in transporting it to the residence of the discoverer and immediately repaired, shipped in box direct to New York, and not unpacked till placed in its present position on the shelf, it was evident the writer knew nothing of its condition when found, and had mistaken it for a repair of some other object. later publication (after an intimation from the committee of this obvious error) he stated that from a drawing made by him he thought the number should be 469 and adds, "this is described in Doell (Sammlung Cesnola) page 35, No. 156, and illustrated Plate V., No. 2." This correction revealed the source of his error. has since informed us in person that he intended to designate some object in the collection as a repair or restoration of the object in Doell's book. Neither 754 nor 469 has any resemblance whatever to that object. This is unimportant, however, as we find the object

described and illustrated in Doell V. 2, to be a headless statuette, in the museum store room of fragments, never repaired. It appears therefore that the accusation has originated in mistaking some object in the collection for a repair or restoration of another object which has never been repaired.

VII. No. 768. Statuette of a man sitting.

Charge: That the head of an old man has been fixed on the shoulders of the figure which the writer states belongs to a class which represents youths, and it is important to know whether this head has been put on, as if it really belongs to the figure it upsets all the former classifications made of such objects.

This suggestion of a suspicion, rather than a distinct charge, is important only because forming one of a series of accusations under the head Tampering with Antiquities, and because accompanied (in the Art Amateur, August, 1880), by an engraving which represents a dark line across the neck, giving apparent force to the suggestion that the head has been "fixed on." The object is a monolith, and no such line exists across the neck. The collection contains a large number of unbroken statuettes of this class, representing old men and youths. The author of the charge after examining the object in our presence, was satisfied that the object is in original unbroken condition, and disavowed any intent at misrepresentation in the illustration.

VIII. The Bronzes.

Charge: That many of them have been covered with a false patina after they were cleaned.

We find that the Trustees have given their personal and very careful attention to the important subject of preserving ancient bronzes from oxidation and rapid destruction: that in so doing they invited experiments which were made by various persons (including the author of the charge); that the effects of the treatment by these experiments have been carefully watched for some years, and the process of oxidation found to be hastend by some of the processes, and apparently arrested by one only. This last treatment has been adopted, and it is hoped will prove as successful as that used by the British Museum, which is secret. We find that some of the bronzes have been cleaned, and subjected to this process, and that no false patina, coloring matter, or other treatment has been given to these or any other in the collection.

Mr. Feuardent presented to us an affidavit of Mr. Geo. C. Cox, a photographer formerly employed at the museum, containing charges affecting other objects in the collection. Mr. Cox appeared before the committee, and made charges in general terms of restorations and false repairs of objects, but on examination could fix upon only two objects, viz.: the Sarcophagus, No. C.C., and the Statue, No. XXXIX. These the committee examined, and find the charges in relation to them to be without the slightest foundation.

It has been necessary for us in this enquiry to examine to some extent the system of General Di Cesnola in making repairs. We are of the opinion that if he has erred at all it has been in too rigidly refraining from making repairs whose correctness was reasonably certain. We find in the store-rooms of the museum a mass of fragments which probably belong to objects exhibited in imperfect condition. The fact appears before us that every fragment of a statue found at Golgoi was carefully preserved, and that there now remains in Cyprus a large collection of such fragments which if brought to New York would possibly supply the original bodies of all the numerous heads now exhibited, coming from that spot.

The Trustees, and the City and Country, have great reason for pride in the possession of the Cesnola collection, and this committee have sincere satisfaction in saying that they have found nothing in their investigation to cast a shadow on its reputation.

NEW YORK, Jan. 26, 1881.

F. A. P. Barnard, Chas. P. Daly, Roswell D. Hitchcock, J. Q. A. Ward, W. C. Prime.

Committee, &c.



METROPOLITAN MUSEUM OF ART.

HAND-BOOK No. 3.

SCULPTURES

OF THE

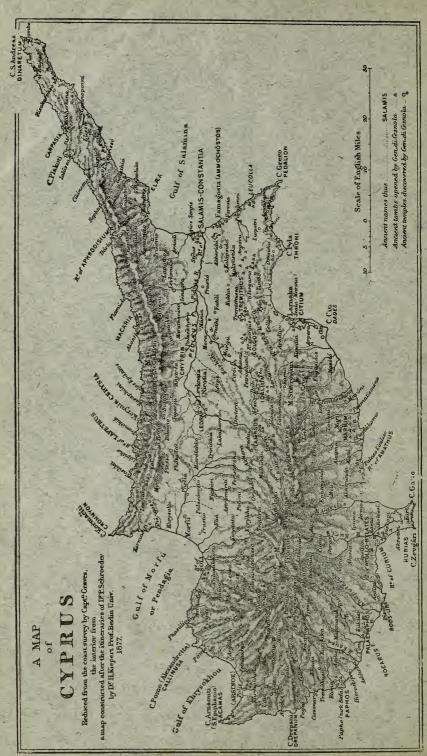
Cesnola Collection

CYPRIOTE ANTIQUITIES

IN THE

EAST ENTRANCE HALL AND NORTH AISLE.

PUBLISHED BY THE TRUSTEES.



New York: Harper & Brothers.

Jo Dr. Arthur Milchhöfer with the compliments of the author-A. Duncan Savaçe METROPOLITAN MUSEUM OF ART.

HAND-BOOK No. 3.

SCULPTURES.

OF THE

Cesnola Collection

OF

CYPRIOTE ANTIQUITIES

IN THE

EAST ENTRANCE HALL AND NORTH AISLE

PUBLISHED BY THE TRUSTEES.

DIRECTIONS FOR USING THIS HAND-BOOK.

FROM AN OBJECT TO THE BOOK.

(1) The Sculptures noticed are on the first floor in the East Entrance Hall and North Aisle.

(2) This hand-book concerns all objects in the North Aisle, but only a part of those in the East Entrance Hall [see (3) a-e, below].

(3) There are six numbered series and two unnumbered series of objects, all from Cyprus. Five series (a-e) are unnoticed in this hand-book.

(a) In E. H. (i. e. East Entrance Hall), Cases 4-6; Alabasters,

Nos. 1-169; not noticed in this hand-book.

(b) In É. H. Case 4; Egyptian Articles, not numbered; not in this hand-book.

(c) In E. H. Case 7; Serpentine Stone, Nos. 1-85; not in this hand-book.

(d) In E. H. Cases 8 and 9, Skulls from Cypriote graves; not in

this hand-book.

(e) In E. H. Cases 16-21; Terra-cotta Statuettes, Nos. 1-935; described not in this hand-book but "Hand-book No. 2, Potteries, etc.," p. 36, ff.

(f) In E. H. Outer Cases FF, GG (Nos. 1-151), Wall Cases

1, 2, 23, 24 (Nos. 152-175); Inscriptions; see p. 48.

(g) In E. H. Cases AA-DD; Sarcophagi; see p. 48.

(h) In East Entrance Hall Cases 1-3, 7 (only Nos. 1200-1213), 10-15, 22-24.

In North Aisle, Outer Cases 1-38, Outer Cases A-F.

FROM THE BOOK TO AN OBJECT.

(1) The location of an object mentioned in the "Explanatory §§," pp. 3-40, is given in the "Catalogue," p. 41, ff.

Nos. 1-1213 (E. H.) or (N. A.), see p. 41, ff.

Nos. (Inscrip.) 1–175, see p. 48. Sarcophagi AA–FF, see p. 48.

(2) ABBREVIATIONS.

E. H. means East Entrance Hall. C. H. "Central Hall.

N. A. " North Aisle.

N. G. "North Gallery. (Inscr.) as No. (Inscr.) 163 denotes the series (f) above.

In (N. A., 4), 4 denotes the upper part of Case 4. In (N. A., 4, Z), Z denotes the lower part of Case 4. A-F (as N. A.—E) are the outer Cases in N. A.

EXPLANATORY.

- § 1. In the population of ancient Cyprus two nationalities are mentioned in the scant and broken records remaining to us—Phœnicians and Greeks. These two gave to Cyprus its character in antiquity. The two chief Phœnician cities in the days of Pericles and Alexander were Amathus and Citium on the southern coast; but how far the Phœnician population extended at different periods is unknown.
- § 2. We are equally ignorant of the date of the coming of the Phœnicians, but it is not unlikely that they came to Cyprus not long after their arrival on the Syrian coast, perhaps about 2000 B. C.
- § 3. Nor do we know when the Greeks first entered the island. There is more than one reason for believing that it was one of their earliest fields of emigration, perhaps a consequence of the Dorian Invasion which caused such great commotion in Greece and wide emigration from its cantons. Assyrian records show that the Greeks were well established in Cyprus by 700 B.C. We will therefore assume that they arrived between 1000 and 800 B.C.
- § 4. The new settlers soon gained a firm foothold from one end of the island to the other, north of the central range of mountains. Their language, in the course of time, dislodged the Semitic speech, and the language of Cyprus remained Greek to the present day. By the time of Alexander, the Greek tongue had conquered the larger part of the population. When Phænician finally died out is unknown; perhaps about the beginning of our era.
- § 5. Cyprus was not united under one government, but was broken up into little states, each composed of a city and its lands, as in the two mother countries, Phœnicia and Greece. Though the Cypriote states were not united under one national government, they shared in their outer relations the fortunes of their Syrian

neighbors. The two great empires in that part of the world before the rise of the Persians, were Assyria to the east and Egypt to the south, and Syria with its island Cyprus lay between the two powers as a fighting-ground and prize. Egypt from the XVIIIth to the XXIst Dynasty (roughly 1600-1000 B. C.) was the controlling power in these intermediate countries. Under the XXIst Dynasty (about 1000 B.C.) the Egyptian armies, called home by civil war, gave place to the Assyrians, who crossed the Euphrates westward. The Euphratic powers—Assyria and Babylonia - dominated Syria for about five centuries, till both lord and vassal were absorbed by the Persian empire, not long after 550 B.C. Two hundred years later, Cyprus with Syria fell into the hands of Alexander, and about 300 B.C. the island was annexed by Ptolemy, Alexander's successor in Egypt. It continued to be a possession of the Greek princely family reigning in Egypt for two centuries and a half till Egypt itself became a province of Rome.

§ 6. HISTORICAL SUMMARY.

B. C.

2000 (about). Phœnician Immigration into Cyprus.

1000 (about). End of Egyptian control in Syria.

1000-800 (about). Greek Immigration into Cyprus.

530 (about). End of Assyro-Babylonian control in Syria.

300 (about). Cyprus now mostly Greek.

50 (about). Cyprus annexed to Rome.

§ 7. PHENICIANS.—The Semitic race, embracing Assyro-Babylonians, Phœnicians, Arabs, and Jews, has played a great and brilliant part in Asiatic and European civilization. The Egyptians, it is believed, were in part Semitic in origin; the Assyrians were a race of surprising vigor; Phœnicians gave Europe its alphabet; from the Hebrews it received its religion. The first settlers of Cyprus known to us were Semitic. The Phœnicians were full of activity in manufactures, and in commerce they were the rulers of the sea. By the time that the Greeks entered the island, Sidon and Tyre had dotted the Mediterranean, even to its western gates at Gibraltar two thousand miles away, with colonies and tradingposts. The sea was covered with Phœnician ships bringing the raw produce of the nations of the West to the factories of Phœnicia.

- § 8. Phœnicia, like Greece and unlike Egypt and Assyria, was divided into cantons, and not subject to one absolute sovereign. This free play of individual expansion, and the absence of a central government keeping within its own hands all lines of activity in all parts of the country, allowed the vigorous commercial and industrial side of Phœnician life to give tone to its civilization.
- § 9. In Egypt, Assyria and Greece life was political, and art was monumental, for it was created by a whole nation's wealth, taken in Egypt and Assyria by an absolute sovereign, given in Greece by public-spirited citizens.

In Phænicia a brilliant, all-absorbing autocracy was absent, while a commerce and industry of surprising activity spread prosperity wide through the various cities and classes. It was a reign of comfort; art was domestic, and took form in objects of small size, precious material and delicate workmanship—all kinds of furniture and personal ornament in gold, silver, bronze, and ivory, precious woods inlaid, dyed and embroidered stuffs, carved gems and the like. Industrial and trading Phænicia overflowed with works of art; but they were of small size, of perishable or precious material, and have decayed, been lost or carried off.

§ 10. (a) Hence, few remains appear on the surface in Phœnicia, and extensive excavations have not been made under ground. The material unearthed in Cyprus and elsewhere is mixed with foreign elements; Phœnician archæology therefore possesses no large body of data. We can only form provisional theories on the Phœnician cast of features, their sculpture and pottery; we know nothing of the periods of Phœnician art. (b) The following view of Phœnician art is here adopted. (1) They possessed a national style in which they embodied their own full and active life; (2) since the Phœnicians were Semitic, the designs of this national art are related at more than one point to the designs of their Semitic cousins the Assyrians; (3) they were strongly interested by Egyptian designs and frequently reproduced them (see c in this §); (4) in the sculpture of Golgi the Phœnicians reproduced nature truthfully in the forms of the head and face, but not of the body and drapery; and in the treatment of the surface they paid no attention to differences of texture. (c) The Phœnicians were near neighbors of the Egyptians, met them frequently in commercial affairs, and during the five centuries preceding 1000 B.C. (date of Solomon) came into frequent political contact

with Egypt. Moreover, the drift of their busy commercial life was to put them into an attitude of good-natured curiosity toward foreign nations, instead of coolness or arrogance. Commercial nations are apt to furnish the travellers of the world. Thus the majesty of Egyptian architecture, the bewildering multiplicity, variety and strangeness of the figures of its sculpture and painting, produced a deep effect upon the lively and enquiring commercial-travellers from Phœnicia. Egypt was to the art of Phœnicia what Greece was to the art of ancient Rome, and has been since the 15th century to the art of Christendom—a source of inspiration and a storehouse of forms. More than a thousand years after Hiram of Tyre the ally of Solomon, when Greek art and speech had established themselves in Sidon and Tyre, the asps and winged globes of Egypt could be used on the façades of Greek temples of Phœnicia under the Roman empire.

§ 11. GREEKS.—Assuming that the Greek settlers of Cyprus arrived at the early date of 1000-800 B.C., their civilization was as different from that we call Greek, as an Italian picture of the time of Dante is different from one of the time of Raphael. They had not yet learned their alphabet from the Phœnicians, they had no Doric and Ionic temples, no pottery like that of Case XXXI (Central Hall), no statues like 38, nor even as advanced as the primitive 24 with its stiff limbs and vulgar features. They were in a primitive stage of civilization, while their new neighbors were much further advanced. The Greeks at home, through intercourse with Phœnician traders who landed on their coast and settled on their islands at an early day, had perhaps taken into their religion, their fairy-tales, and their arts of design many Oriental elements, and Greek productions of that day bore a distinct Oriental stamp. When the Greeks entered Cyprus this foreign influence was strengthened by daily contact with a large, established, and civilized population. A second current of Phænician influence was now sent home by the Greeks of Cyprus, to join in overflowing Greece another current from Asia Minor sent by Greeks who, like those in Cyprus, had settled in foreign parts under the light of an advanced civilization. When these two currents had done their work of fructification, the foreign elements were fused and the mixture transmuted into an independent national and Greek art.

- § 12. The Cesnola Collection of Cypriote Antiquities is the result of excavations made (1866–76) by General Louis Palma di Cesnola, United States Consul at Cyprus. The sculptures of the Temple of Golgi were discovered by him in 1870.
- § 13. (a) SOURCE.—A happy circumstance was the discovery of a mass of sculptures in one spot, forming much the larger portion of this collection. A complete survey of the sculpture of the whole island was impossible. As it is, we have by this concentration a tract of Cypriote sculpture lifted out and isolated, a series. continuous from the beginning to the end of the art in one Cypriote town. This unity and continuity simplifies problems. (b) GOLGI. -The place of discovery at Hagios Photios, not far from Citium, is often called Golgi, having been identified with that favorite haunt of Aphrodite by the French archæologist, M. de Vogüé, in 1862, a very uncertain identification, but retained in this hand-book for convenience' sake. It was a small interior town where people lived in a plain way. This lack of wealth left its art backward and provincial. Its population, at first Phœnician, soon became Greek, perhaps about 600 B. C., while Citium, its near neighbor, for centuries remained Phœnician.
- § 14. STONE.—The material is a limestone common throughout the island. Marble is not found in Cyprus. Similar white, cheap local stone was in Greece the universal material for statues before it became the fashion to use the more pleasing and durable marble and bronze. But marble was found only in certain parts of the Greek world, and where citizens led plain lives they were content to do without the costly imported stone.
- § 15. TEMPLE OF GOLGI.—Although the population became Greek in speech at an early period, yet the temple retained, it should seem, its old Semitic character in architecture. The ground was carefully explored, but no trace found of Greek orders of architecture. It was sixty by thirty feet long and wide, the stones of the foundation-wall were set in clay for mortar, the walls were probably of sun-dried brick and capped by a wooden roof. A door was in one end and a door in one side, both near a corner, neither in the middle—again a trace of Semitic origin.
- § 16. Thirty-two statues and a mass of fragments were found about two hundred yards from the temple. These, it is probable, were taken out of the temple and deposited there, because—(a) In spite of the most careful search on two occasions, no founda-

tions of a building could be found near the statues. (b) Vogüé, in digging at this spot, noticed in one pit only heads, in another pit, arms, legs, and trunks, and attributed the dismemberment and burial to the triumph of Christian iconoclasts over paganism.

Among the statues from the neighborhood of the temple were Nos. 7, 14, 15, 17, 19, 23, 183.

- § 17. PURPOSE.—These sculptures came from houses dedicated to spirits—temples and graves—offerings to the immortal gods, and to mortal men become like the gods, immortal.
- § 18. NATIONALITY is the line of classification—Phœnician and Greek. The earlier group is Phœnician, the later Greek. They differ in physiognomy, costume, and artistic conception. The last is confined to the conception of the portrait.
- § 19. CONCEPTION OF THE PORTRAIT.—In both periods, Phænician and Greek, the votive offering most often took form in the portrait of the offerer. (a) Phanician Period.—The Phanician sculptor desired not the creation of beauty, but the production of a likeness. He was interested, however, only in the face; it did not disturb him that the body looked like wood, e.g. No. 4, the hair and beard like cloth, Nos. 175, 183. He indicated these rapidly and hastened to the features of the face, and here, in that which excited his interest, he achieved decided success.* Perfect-Greek Period.—To the Greek the beauty of life was above everything else. Hence he could not neglect everything for the face, but body and drapery were carved with pleasure as great. For the same reason his statues of individuals usually were not portraits, but imaginative embodiments of character. So in Golgi, when Hellenism became fully established, the statues of offerers no longer looked like them, but were handsome Greeks, and when the island became a possession of Rome the citizens of this inland town were in their statues turned into handsome Romans. (c) Young-Greek Period. — Before Greek art reached its full growth in Golgi, statues of the Greek period continued as in the Phœnician period to be portraits. Thus in Nos. 24 and

^{*} So unimportant did the body seem, that hasty as the treatment of the front is, the back is treated with still greater neglect. The gashes of the tool have often been left; it frequently happens that there is no back, but only half a body split off in front of the spine. None of the statues were intended to be viewed from all sides, but were placed against the wall.

22 the greater life in hair, limbs and drapery proves a departure from Phænician tradition, while the faces remain likenesses.

- § 20. PHYSIOGNOMY.—(11) In the statues of the Phanician period it is Semitic, but a nearer definition of race is difficult by reason of uncertain purity of blood. An earlier race may have been absorbed by the Phænician, and seeing that Golgi became Greek at an early period, many of the statues of the Phœnician period, though Phænician in point of art, may be of individuals of mixed Phœnician and Greek blood. Finally, for lack of material, the pure Phænician type has not been fixed in Phænicia itself, nor in Citium and Amathus in Cyprus. (b) The "Cypriote type" of features—that prevailing in the statues of the Phœnician period in Golgi—is seen in Nos. 183, 173. The face may be divided into two stages by a line through the cheek-bones and end of the nose. The face advances from the top of the forehead rapidly toward this line, and below this line is cut in on the sides and in front—that is, the line along the forehead and nose slopes backward, the eyes fill their cavities to the full, the nose is prominent at the bottom rather than along the ridge, the cheek-bones bulge; the cheeks are drawn in, a small peaked mouth with thin lips, a pointed and projecting chin. There is much individual variation in the following faces, but the type is more or less preserved in all—Nos. 175, 177, 178, 9, 16, 4, 2, 1155, 1156, 1158. (c) The *Young-Greek* faces of Golgi, like those of statues and vase-paintings in Greece, resemble the Cypriote type, wearing a similar smiling inquisitive air, and are unlike the faces of Greek individuals as seen in the classic period, on coins, for example.
- § 21. ARTISTIC VALUE.—(A.) Phænician Period.—Judged by its own aims it is worthy of strong praise, for it has reproduced life vividly. The artists were original and studied nature directly. See faces Nos. 4, 1155, 1156, 1160, 175, 177, 183. Terra-cottas from other parts of the island show that Phænician sculptors could make lifelike portraits elsewhere as well as in Golgi.*
- (B) Greek Period. -(n) With the growth of Hellenism new standards in art were set up but not reached in Golgi. (b) In Greece votive offerings were often free creations of the imagination, inspired by scenes from their epic poetry. But in Golgi the prosaic character of the Phænician period continued into the new

^{*} See "Handbook 2, Potteries, etc.," p. 37, last two lines, and p. 38, top.

Greek forms of pleasing exterior. In this temple nothing is imaginative; all are sober statues of individuals. For the difference in the portrait in the two periods, see § 19. (c) The Greek love of the beauty of life showed itself in the frequent choice of the naked body, in its vivid realization, and in the beauty infused into drapery, for Greek drapery is transparent to the life of the limbs. But in Golgi the naked body excited as little interest in the Greek period as in the Phænician, for of all the statues whose size makes them important, only one from this temple is naked-No. 661. (d) Provincial.—In fine, the sculpture of Golgi during the Greek period lacks originality. The use of the cheap stone of the place throughout the existence of the town, long after marble and bronze were demanded for works of higher value, shows that the town had not wealth enough to attract artists of distinction who might train up a new race of sculptors with strength for the new aims. Golgi and its art remained provincial.

- § 22. PHŒNICIAN PERIOD.—These statues are mostly dressed in what was probably the costume of the Phœnicians of Golgi (§ 25). The methods of sculpture are not unlike those of Egypt, and in view of the well-known influence of Egypt on Phœnician art they may be considered a Phœnician importation from Egypt. So strong was the Egyptian influence that certain individuals have been portrayed in Egyptian dress, a fashion which existed in Phœnicia, and other parts of Cyprus.
- § 23. **EGYPTIAN INFLUENCE.**—(A) The existence of statues in Egyptian dress is commonly explained by immediate contact with Egyptians as conquerors in the island. But the strong interest which Phænicia took in Egypt (§ 10 c) suffices to explain this imitation. Moreover, conquered subjects would hardly be allowed to erect statues of themselves adorned with the royal crown and the royal asps (§ 34, c).
- (B) The Egyptian influence comes to the surface in all classes of the Phænician period, in national or foreign costume, in (a) The suppression of detail and a summary treatment, producing the effect of a rough draught (§ 29). (b) Advance of the left leg in the standing statue (§ 37). (c) Egyptian dress imitated in a few statues.
- § 24. **EGYPTIAN DRESS.**—There are thirteen unmistakable instances,—1, 2, 3, 4, 6, 7, 9, 14, 60, 124, 147, 204, 213.

The pieces of dress, e. g. No. 2, are headcloth, broad breast-

collar, the kilt about the hips and the asps on the front-piece of the kilt. No. 7 wears the Egyptian royal double crown. These are described in §\$ 30–34. They are all seemingly statues of men.

Whether the Egyptian dress was worn by the originals, or used only in the statues; whether it was a mark of office (for example, in the temple), or was adopted at will, is unknown.

- § 25. **PHENICIAN DRESS.**—(A) Two prevailing kinds, (a) e. g., Nos. 16, 11, 13. Conical cap, often a long beard, long gown, light shawl in which usually the right arm is wrapped as it lies on the breast. The beardless figures are probably men. (b) E. g., Nos. 8, 255. No cap, but bandeau about the hair; no long beard; no long gown, but tight jacket and small tight drawers (§ 43).
- (B) There are many cases of crossing in the various pieces of dress of these two Phœnician costumes and the Egyptian (§ 48).
- § 26. ASSYRIAN INFLUENCE.—The conical cap, the most noticeable piece in the Phœnician costume, resembling as it does the Assyrian helmet; also, the mode of representing the beard in a few cases—16, 23, 180, 325, 329, 331, 332, 334, 339—have given this class (§ 25, A, a) the reputation of being imitations of the Assyrian. But the conical cap is probably not a helmet (§ 39, C, a), and secondly these statues called "Assyrian" are bare of that deeply-cut stamp of Assyrian sculpture—supremacy of detail (§ 29, A, a). In fine, the Assyrian influence is slight.
- § 27. DATES OF THE PHENICIAN PERIOD. (a)—The "Assyrian" influence, like the Egyptian, is commonly attributed to immediate contact with conquerors in the island. Seeing that Egypt had control in Syria from 1600 to 1000 B. C. (ab.) and was replaced from 1000 to 530 (ab.) by Assyro-Babylonia, the Egyptian statues are commonly assigned to the five centuries preceding 1000 B. C., and the "Assyrian" statues to the five centuries following.*
 (b) The view adopted in this hand-book is that first the "Assyrian" statues are in Phænician dress, secondly that they are contemporary with those in Egyptian dress, thirdly that both costumes are executed in methods perhaps borrowed from Egypt. (c) This leaves in uncertainty the upper limit of the Phænician period. The lower limit depends on the beginning of the Greek period in Golgi. (d) Although the language of Golgi became Greek at an

^{*} Egypt, according to Herodotus, during the 6th cent. B. C. held Cyprus for a while. To these few years the statues in Egyptian dress have also been assigned, but are much more often placed before 1000 B. C.

early date, probably about 600 B.C., the Phœnician character of the art lasted much later, there are certain reasons for believing (§ 49). The close of the Phœnician period in the sculpture of Golgi is to be placed hardly earlier than 500 B.C.

§ 23. In the group § 25, A, a, three stages exist which are successive in point of progress. (a) Certain ones with faces like 11, 94, 99, 114, 133, 211, a circular profile, large long eyes rimmed with thin sharp ridges, flat nose and stony look. (b) 183, etc., physiognomy described § 20, b. The whole rendering of the face is much fresher. (c) Nos. 162, 201, etc., softer than (b) in cheek, eye, and mouth.

§ 29. INFLUENCE OF EGYPT ON METHODS OF SCULP-TURE IN GOLGI.—A likeness to the Egyptian conception of the reproduction of nature and an absence of Assyrian models display themselves at every step in the temple of Golgi. The Assyrian sculptor in reproducing nature saw first of all the markings of the surface, and the general effect was pushed aside by obtrusiveness of detail. In Egyptian drawings detail is not merely placed in the second rank, it is effaced in the presentation of general effect. This does not apply to the sculpture of the Old Empire of Egypt (Dyn. I to X), for its artists attained in the attitudes of the limbs of portrait-statues and in the modelling of flesh to brilliant realism. It applies in some measure to the later sculpture. In the Phœnician statues of Golgi detail is suppressed with still greater firmness than in the sculpture of the New Empire (Dyn. XVIII, etc.), as completely as in the colored drawings on Egyptian walls. Where the artist's interest was called out (in the head) he rendered form and neglected texture. Form as well as texture in the body was a matter of indifference. This summary execution shows itself in the following features: (11) Body.—As to the framework, it often seems (e. g. No. 4) as if a mere support for the head were desired. The muscular clothing of the framework cannot for a moment be compared to the muscular detail of Assyrian reliefs, where it is accented with repelling sharpness. (Nos. 7, 19.) (b) Beard.—Again suppression of detail. The beard often looks like so much stuffed cloth, e.g. Nos. 175, 177; or a few lines divide it into four columns which may or may not end in a curl, as Nos. 183, 179. No. 174 shows a number of such bands. No. 181 is faintly worked over in columns of zigzags giving it the scaly look of a fish. It is an exception to find the beard a mass of curls as in Assyrian reliefs.

The only examples in E. H. are Nos. 7, 16. Several examples of Phœnician heads in N. A., Case C, with beard completely worked out in flat curls may belong to the period of transition from Phoenician to Greek. (§ 68, a.) In no case is the beard square at the end or curled in stages, both being marks of dignitaries on Assyrian reliefs. (c) Moustache.—This at first sight seems to be shaved quite off, but an examination of the manner of indicating it makes it probable that its absence is due to the superficial treatment of surface prevailing in the Phœnician period of Golgi. Where present, it is an extremely thin strip, which corrosion in many cases has rendered almost invisible; in other cases this thin strip was never carved. Examples are 173, 178, 183, 174, 332. In the Phœnician period it is confined to the lip, but in the heads of the Young-Greek period from the temple of Golgi it has hanging ends. Even here, where everything, both hair and clothing, is treated with far greater detail than in the Phœnician period, the part of the moustache on the lip is very thin and flat, as 507, 510, 512, etc. Much more, then, will it subside in the Phænician statues, perhaps disappearing in some cases though present in the original. (d) Hair. — Again a noticeable departure from the Assyrian method. In most of the Phœnician statues the head is covered by the klaft or by the conical cap, but where the hair is seen on the neck it is entirely smooth with hardly an exception, No. 16. With the conical cap the fringe of hair over the forehead is sometimes a row of flat curls, as 183, sometimes a plain strip as 175; or else quite absent, as 174. In the Phœnician costume § 25, A, b, the hair on the scalp is always smooth, as 327, very different from the Young-Greek heads (N. A., D), as No. 506. (e) Manes of Lions.—See § 47. (f) Clothing.— Again unlike Assyrian, like Egyptian. In No. 11, a life-sized statue, no detail whatever, neither in gown nor shawl; No. 16 has a few folds; in No. 10, in which folds most abound, they are still faint and sketchy, lines on a uniform surface. Also, throughout the Phœnician period the shawl is produced simply by outlines sunk into the woody-like surface of the gown, and not by difference of elevation, which is well marked in the Greek period, even on the very early statue 21. See § 39, B.

§ 30. (a) Klaft, Egyptian head-cloth, a kind of wig, e. g., Nos. 1152, 1154, 1156. Egyptian men shaved hair and beard and wore false hair. Compare the statuettes from Egypt (C. H., XXXIV)

No. 118, (XXXII) No. 13. All the Egyptian statues of Golgi do not wear the *klaft*. Some have hair whether natural or false, e. g. Nos. 3 and 9. No. 7 wears the royal crown of Egypt, No. 14 some kind of cap. (b) Women in Egypt did not shave their heads and wear the *klaft*. But there are numerous examples from the temple of Golgi of women wearing the *klaft*, e. g. 105, 146 (§ 45, A, b).

- § 31. (a) Shenti (Egyptian).—It is a kilt wrapped round the hips; one end tucked underneath the belt and hanging down makes a front-piece. The shenti was worn by rich and poor in Egypt. The rich wore over it a long gown of light stuff and full of folds. This drapery, however, was omitted in Egyptian statues, probably because it introduced new difficulties into sculpture. In these Phænician copies the long robe is also omitted. (b) This cloth, wrapped about the hips and fastened by a belt, was not peculiar to Egypt, but was the common working-dress of Assyria and Syria. Its presence, unaccompanied by other pieces of Egyptian dress, does not fix an Egyptian costume. (§ 48.)
- § 32. Facket (Egyptian).—Very close, with short sleeves ending at the shoulders. The shenti is fastened to it by a belt.
- § 33. Collar (Egyptian).—The large breast-collar of many of the statues in Egyptian dress was common in Egypt for the rich.
- § 34. (a) Front-piece of Shenti—Asps (Egyptian).—In Egyptian statues of Golgi, it is frequently ornamented with asps. (b) The Asp of Egypt was the emblem of more than one god, and signified power. Hence its image was worn by the king, but forbidden to subjects. In the case of these Cypriote statues its meaning is unknown. It may be mere ornament and no mark of rank, or its wearers may have been Cypriote princes.
- § 35. Eyebrows (Phœnician).—Usually a defined elevation on the brow. In the statues of the Phœnician period in East Entrance Hall and heads in North Aisle, Cases A-C, the proportion is between four and five with this elevation to one with plain brow; e. g., without the elevation are 1154, 1157, 174, 179, 341, 336. No. 1157, with plain brow, imitates the hair by zigzaggings. The elevation is usually a flat strip with sharp, high edges. It is generally plain, but in some cases is marked like plaiting, e. g., Nos. 4, 19, 14, 1155; the same marking is seen on Vase 898 (S. Aisle 14, 4); sometimes the strip is marked with feathering, Nos. 173, 332, or is zigzagged as 178. In Egyptian sculpture also the eyebrow is represented by a defined elevation, which on the other

hand is frequently absent (see Egyptian heads in C. H., XXXIV, Nos. 5, 118; XXXII, 7, 13); the same strip represents it in Assyrian sculpture. In Perfect-Greek heads the brow is left smooth.

- § 36. Close-Shaven Beard. (A)—Many beardless heads like that with the klaft, No. 1156, wear on the jaws and chin what looks like a band of cloth. It is probably a close-shaven beard. (a) In two cases only does it seem to be a strap to the cap as 14, 232. In all other cases it has no lower edge. (b) The long beards cut with a sharp edge along the upper attachment to the jaws, with the rarity of indication of hair, present a similar air of cloth applied.
- (c) In several cases the surface is worked with a tool as if to imitate short hair, e. g., 3, 15, 1155, 1162, 87. (d) There are three certain instances of close-shaven beard full of little curls, Nos. 7, 332, 508.
- (B) It is common in the statues with Egyptian costume. Of the eight Egyptian statues in E. H. only one is without it, No. 9; and another has a close-shaven beard in curls, No. 7.
- (C) Most of the small heads with conical caps have no beards, but Nos. 185, 186 wear these probable close-shaven beards.
- (D) In the class of statues, § 25, A, b, this probable short beard is rare, the only cases being 232, 333, 335, 318.
- § 37. Left Leg Advanced.—In Egypt, statues standing in repose advance the left leg, e. g., C. H. XXXIV, 5. So also the Phœnician statues of Golgi. When the legs are bare, as in the Egyptian costume and the native costume (§ 25, A, b), the left foot is always planted in front of the right (e. g., 4, 12,); whereas in statues clad in the long gown the legs are side by side, probably because of the introduction of a new difficulty in managing drapery and movement of the legs together, e. g., Nos. 10, 11.
- § 38. Movement of Arms. (a)—(Phænician). In the Egyptian costume and the native costume, § 25, A, a, with shawl and gown, the arm (usually the right) is folded on the breast. In the native costume, § 25, A, b, both arms usually hang by the side. (b) In Egyptian sculpture the hand, of the hanging arm is kept rigidly open, e. g. Nos. 5, 114, C. H. XXXIV. In the Phænician statues of Golgi the hand is kept tightly closed, and not half open as in Greek statues. Only once are the hands opened as in Egyptian sculpture, 255. (c) The movement of the arms shares in the neglect with which the body was treated by the Phænician sculp-

tors of Golgi. The arms are timidly kept close to the body, whereas even in the Young-Greek statues the arms hang free, e. g. Nos. 21, 22, 24.

- § 39. Conical Cap.—(A) It is of several shapes. (a) The most common, that oftenest found on the large heads, has a knob at top and two side pieces or flaps reaching nearly to the knob, e. g. 183. The knob bends backward and often ends in a strap which hangs down behind. This strap remains in few cases, for either the heads are broken or corroded or were not carved behind. It is unmistakable on the terra-cotta heads (E. H., 21, 1), 151, 152, 153, on two heads of the little stone figures 206, and the upper part of the strap is preserved on 179, 182. (b) In some cases there are no side pieces, but instead bars run up to the knob, e. g. 15, 16. (c) Sometimes, especially in the larger statuettes, the cap is quite smooth and bare of side pieces or bars, as Nos. 160, 196, etc. (d) Variations from the above are 14, 257. (e) The conical caps of 180, 329 are different from all the others.
- (B) The *material* in certain cases is knitted yarn, in others may be this, as well as cloth, felt or leather, for the Phœnician sculptors of Golgi rendered form and neglected surface. (a) A few are evidently knitted, e.g. 15, 16, 325, 334.* (b) Where the cap looks like metal, as 183, etc. compare the beard and the intentional omission of rendering its texture.
- (C) The meaning of this cap is not fixed. (a) It is often compared to the Assyrian helmet and considered part of the imitation of the Assyrian (§ 26). But it is probably not a military hat, on account first of the absence of accompanying arms, secondly of the material of the cap (see B in this §). (b) It may be a common hat, in which case there would be similarity to the Semitic foreignners on Assyrian reliefs. They, but not the Assyrians, cover their heads. (c) It may be a privileged hat like a mitre, worn, for example, by the class of priests, as on Assyrian reliefs mitres or crowns are worn by gods and the king (not by priests, however). It would then be of significance that at this day Greek priests in the interior of the island wear a conical knitted cap topped by a knob. (d) The conical cap went out of fashion in the statues of the Greek period.
- (D) The large heads wearing the conical cap usually wear a long beard also. The smaller and small statues and heads in the

^{*} Nos. 325, 334 having side-pieces are of the shape A, a, in this §.

wall-cases N. A. usually have no beard. Sometimes they wear the close-shaven beard of § 36.

- § 40. Gown (in Costume, § 25, A, α).—It seems to be not a real gown, but, like the Greek *chiton*, a sheet worn like a gown. No girdle gathers it at the waist.
- § 41. Shawl.—(§ 25, A, a.) As is usually the case with the Greek himation it is not hung on the shoulders, but wrapped round them. The outer half crosses the breast from the right side, the end being thrown over the left shoulder, but leaving the left arm free, e. g., No. 10. The tip is often folded back again, falling down the shoulder in front. There is no instance of the direction of wrapping being reversed. When the right arm is folded on the breast the shawl covers the shoulder, making a sling for the arm, e. g., 10. When the right arm hangs, the shawl passes under that shoulder, leaving the arm free; so also when the right arm is put to use, as in playing the flute, 1199. Only once is the right arm folded on the breast without being wrapped in the shawl, 62. Only once, 159, is it not used as a wrap, but hung on the shoulders with both ends in front. It seldom occurs without the gown. Twice with a kilt, 1185, 62. Twice on figures which seem to be naked below the waist, Nos. 5, 159.
- § 42. Coat.—A coat is sometimes worn in the Phænician class without a belt reaching to the waist in front, on the sides descending below the hips. (11) Nos. 1182, 1198, 117, figures probably connected with the temple-services, are dressed alike in coat and gown, and perhaps a third garment. No. 133 combines this dress with that of § 25, A, a. No. 382 is probably the dress of § 31, b, in the early Greek period, conveying by its greater detail in carving and coloring a clearer notion of the dress. (b) Nos. 119, 142.

 —No. 142 has on the hips a garment like the shenti with front-piece.
- § 43. BANDEAU—DRAWERS CLASS (§ 25, A, b).—Nos. 8, 12, 104, 109, 113, 145, 158, 222, 225, 231, 232, 253, 255, 257, 314. A large number of heads belonged probably to such statues,—Nos. 83, 92, 111, 112, 115, 116, 128, 163, 226, 234, 239, 240, 252, 259, 327, 333, 335, 336, 341, 343, 345. They stand with the left leg advanced, like all the Phænician statues of Golgi where the legs are unimpeded by a gown (§ 37); both arms usually hang by the sides; hair long and bag-shaped; the bandeau encircling the hair and the drawers are frequently adorned with rosettes. No. 232

alone renders the texture of the hair. It differs from all the others, also, in having a garland of flowers instead of the bandeau, and finally, the features are handsomer. Ear-spirals are often worn, c. g., No. 8 (§ 44, B). Many wear the short beard as 333 (§ 36).

- § 44. **JEWELRY.**—(A.) Arm-spirals are worn on the upper arm, and are worn by men as shown in No. 13. There are no certain instances of their use by women. (a) Egyptian dress. Nos. 2, 3, 6, 9, 14 with; 1, 4, 7 without. (b) Very rarely in class § 25, A, a, perhaps because the sleeves cover usually the upper arm. No. 13 probably the only example. (c) Common in Class § 25, A, b.
- (B) Ear-spirals.—The originals of the earrings worn by Nos. 1167, 343 seem to be the gold spirals in the Treasure of Curium (South Gallery, Cases 44, 46). Terra-cotta head, 178 (E. H. 21, 1b), gives the ornament clearly cut. Their use has bearing on the question of the sex of the various groups of statues in the Phœnician period. On the Assyrian reliefs men wear earrings, though not of this shape. That these ear-spirals were worn by women is shown by Terra-cotta head, 178. They occur in no instance in conjunction with the long beard, and are found most often with no beard. On the other hand, they sometimes accompany what in § 36 was pronounced beard cut close—namely, in five out of nineteen cases. They are worn by No. 1155, in which the feature in question resembles beard through the treatment of its surface. To sum up, it occurs in the ears of statues in the Egyptian costume, in costume § 25, A, a, without the long beard, and § 25, A, b, and was probably worn by men as well as women (\S 44, c).
- (C) WOMEN'S JEWELRY.—(11) Ear-ornaments.—No cases of ear-spirals like B worn by statues which are certainly women. These wear two kinds of ear-ornament closely related. No. 504 seems to wear a complicated ear-spiral with a cap covering the whole ear, perhaps the sphinx-ornament topping the spiral found in the Curium Treasure (North Gallery, Case 44). Nos. 1153, 63, 64, 71, 105, 98 and Terra-cottas 73: 114 (E. H., 21, 4 and 2) seem to be a variation of 504. (12) Throat-chains.—Nos. 1153, 63, 504, wear flexible bands close round the neck. These are frequent in the terra-cottas, and a gold original is in the Curium Treasure. (N. Gallery, 46.) (12) Breast-chains.—One or two round the neck are frequent, as 105.
- (D) Finger-rings.—No statues of the Phœnician period in this collection wear finger-rings. Nor are they found in Assyrian reliefs.

- § 45. *Hair.*—In all the statues of the Phœnician period, both in native and in foreign costume, the hair is worn long.
- (A) It reaches to the edge of the back. (11) In the two Phœnician costumes of § 25, A, it is bag-shaped. (12) The Egyptian klaft is worn by many statues of all sizes both men and women with no other piece of Egyptian costume, (§ 30, b.) It is not unlikely that this is the rendering of bare heads with long hair and that the resemblance to the klaft is due to the habit of rendering form and passing by texture in silence. Two statues in Egyptian costume are without the klaft and have the texture of the hair rendered, Nos. 3, 9. The large heads 1160, 1161, seem to wear the klaft, yet the hair is partially indicated.
- (B) In another fashion the hair is allowed to descend below the neck down the shoulders behind and in front. Here again texture may or may not be rendered. Divided into tresses are 1179, 1180, 1185, 1192, 1195, 68, 85, 101, 157, 159, 420; Nos. 1194, 62, 90, are left smooth. Most of these figures are probably men. Nos. 1195,157 are women. Egyptian women wore their hair in this fashion, but with a larger number of tresses on each side of the face. In these statues of Golgi they are usually three. This fashion of wearing the hair, a mass falling down the shoulders behind and three tresses on each side in front, was practised among men in Phænicia, occurs in Young-Greek male statues, with which in general long hair is frequent, and it is found on Etruscan figures.
- § 46. Paint.—The current of custom in modern times is strong against painting stone statues. But in antiquity Assyrians, Phanicians of Golgi, and Greeks colored their statues. Nature, however, was not imitated; certain parts darker than the rest were shaded with red and the darker tone of hair, pupil of the eye, lips, and borders of garments were thus reproduced. Hence it was not really painting. In the Phanician period of Golgi the shawl is often colored red while the gown is left plain.

Many statues show no trace of red, but more than once dampness has brought out red which vanished when dry.

§ 47. Lions' Manes.—Remembering the different attitude of the Phænician and Greek sculptors of Golgi toward the rendering of surface, we should expect the manes of lions in the Phænician period to be smooth and in the Greek period rough with locks. The lions on the Young-Greek sarcophagus C (E. H.) and the lion of the Phænician group 156 answer this expectation, also 191.

- § 48. Crossing of Costumes.—Egyptian and § 25, A, a. There are many like 10 combining klaft with gown and shawl (but § 45, A, b). Nos. 15, 162 wear the conical cap and shenti (but § 31., b). So also 18, conical cap with a kilt unlike the shenti. This seems to show that, inasmuch as the hair was already worn long and thick and a national costume already existed of tight jacket and kilt, only a few markings were needed with the addition of the large breast-collar to turn the portrait into an Egyptian. Perhaps No. 124 is this national dress. Nos. 158, 257 of the Bandeau-Drawers class, § 43, wear the conical cap.
- § 49. TRANSITION FROM PHŒNICIAN TO GREEK. (A) —When one nationality is merged in another by mixture of blood, the following overlapping stages of the transformation are reflected in the portrait statues. (a) The change appears first in the physical features; (b) then spreads into the language; (c) and finally attacks the dress and the mode of rendering forms.
- (a) Change in Features of the Face.—The middle of the profile is the middle of the nose lying on the line of cheek-bone and ear. In the Semitic face the profile above and below this point curves inward toward the medial line. In the Greek profile the line along forehead and nose and the line along chin and mouth tend to be parallels perpendicular to the medial line; the eves are smaller than in the Semitic face. Examples of the older Semitic profile are § 28, a; Vase 4585 (S. A. 35, 4), and Statue 16; the Greek profile is furnished by coins of Alexander. The "Cypriote" type (§ 28, b, and § 20, b) is perhaps a mixture of the Phænician and Greek elements. (b) Change in Language.—The features and language are changing, while dress and art are not yet affected. The statue 4 has, notwithstanding its dress and its art, a Cypriote inscription * on the left arm. The features are the "Cypriote" type of 183, etc., still further modified by a Greek infusion. (c) Change in Dress and Art.—Nos. 23, 169, 164 retain the conical cap, but show Greek influence in the greater regard paid to the framework of the body; to detail in beard, hair, etc., in the large Statue 23; and to drapery. The shawl is not engraved on the gown, but carved in relief. No. 164 has gone farthest on the way to becoming Greek.
- (B) Many statuettes not in Egyptian or Phænician costume. (§ 25, a and b), may be Phænician or Young-Greek.

^{*} Greek, in a script used in Cyprus and not in Greece.

- § 50. **SUBJECTS**.*—The sculptures in temples were gifts to the gods. Sometimes the god was presented with a portrait of himself, sometimes with one of the giver, or with a picture of an event in which the giver was much interested—for example, when he had escaped from peril or had a wish fulfilled.
- § 51. Portrait Statues of the givers (§ 19). Evidently the favorite form in Golgi. The groups in Egyptian and Phænician costume and most of the Greek statues, (§§ 52-54.)
- § 52. Musicians (§ 51), probab'y in the temple services. (a) Harpers:—Nos. 1186, 299, Phænician; 484, 490, Greek. (b) Double Pipes.—Nos. 1167, 1180, 1199, 52, 74, 76, 80, 117, 143, Phænician, except 80 which is probably early Greek.† (c) Tambourines.—Nos. 53, 91, Phænician.
- § 53. Maskers (§ 51), perhaps in the service of the temple, are 1182, 1198, 61, terra-cottas 193 and perhaps 206 (E. H. 21, 3)—all Phœnician. The masks of 1182, 1198, 206, are heads of cows and completely cover the masker's head. Nos. 1198, 206 hold the snout of the mask with both hands. The masks of 61, 193 are faces and are not worn, but held up. The mask of 193 is human, that of 61 looks more like the face of a lion. No. 61 holds his mask with his left hand against the left side of his face. No. 193 holds his with both hands up over his left shoulder.
- § 54. (A) Victim-Bearers (§ 51), officials of the temple, or worshipping laymen.
- (B) Phœnician are 1193, 70, 108, 148; Phœnician-Greek, 23; Greek, 24, 28, 29, 39, 361, 368, 390, 530, 538, 540, 545, 557, 558, 570, 576, 599, 602, 606, 761, 791, 889. Many others with broken hands, and many heads are of this group.
- (C) The bearers of victims of the Phœnician period are greatly outnumbered by those of the Greek period.
- (D) Probably this is due only to the new difficulties thus introduced. First, the animal should be sculptured free in the round; secondly, in holding the animal so sculptured the arm must hang free and not cling to the body. That was pains the Phænician sculptor of Golgi had not interest enough in the matter to take.
 - (E) Kinds of Victims. Seldom other than the dove, Aphro-

^{*} This § includes both the Phænician and Greek periods.

[†] In the following §§ the material, where not noted, is the local limestone of § 14.

dite's favorite animal. Only five instances of other animals. (a) Cow.—No. 39, represented by the head held in the left palm. (b) Ram.—Nos. 1193, 70, resting on the shoulders, two feet held by each hand of the bearer. No. 1193 is from Amathus. A common mode of bearing sheep, and the shepherd-god Hermes is often figured thus in Greek art, but no circumstance has survived with these two figures as a motive to consider them other than officials of the temple or laymen. (c) Goat.—Nos. 108, 530, held under the left arm, pressed against the side, all four feet in one hand. (d1) Dove.—Only once does the dove occur in the Phænician class—148, conical cap, long gown, no shawl. (12) The dove is held in four ways: upright by the feet, by the wings, by the body or sitting in the hand. (a) Upright by the feet.—One instance, No. 23, Phoenician-Greek. (b) By the wings.—In Young-Greek statues. (Also No. 148, the one Phænician instance of the dove.) It is then usually held in the left hand, 24, 28, 148, 368, 557, 570, 599; in three cases in the right hand, 29, 361, 390. (c) By the body.—Only in Greek statues of the perfect period; always in the left hand, 538, 576, 602, 606, 761, 791. (d) Sitting.—Only in Perfect-Greek statues; in the left hand, 504, 545. In No. 889 it sits on a box in the left hand. (13) When the statue holds a dove in one hand it has in the other another kind of offering. (a) No. 23 holds a chalice of wine. (b) In the Young-Greek statues a common companion to the dove is something in a small round flat box, e. g. 28, 361; so the Phænician, 148. (c) Perfect-Greek.—No. 39 with the cow offers a brush of holy water. So also 368, 557 with the dove. Those holding the dove by the body, 538, etc. $(d^2 c$ above) have in the right hand as it hangs by the side a ball, probably apple or pomegranate.

§ 55. Offerings of Fruits.—Apples; ear of wheat in 585, perhaps 578. A fruit in the hand is common in the Phœnician period as well as the Greek, e. g. 4, 133 Phœnician, and 40, 870 Greek.

- § 56. Inanimate Offerings.—Wine, water and contents of a box. § 57. GODS FROM THE TEMPLE OF GOLGI 74 figures.
- (A) Fupiter Ammon called Baal Hâmân in Phœnician countries, Amun Ra in Egypt. The ram was his favorite animal, and he is figured sometimes with the head of a ram, sometimes with recurving ram's horns encircling his ears. In the latter guise he appeared in the Perfect-Greek art. Nos. 126, 135, 136 have rams' heads, and are seated in high backed arm-chairs. Nos. 395, 398, 400 have

human heads, and are seated in high-backed arm-chairs, their arms resting on rams which stand at their side.

All six figures are of the Phænician period. Statuettes like 395, 398, 400 in stone and terra-cotta have been found in Phænicia and Spain as well as in Cyprus.

(B) Goddess of Maternity. - A woman seated in a high-backed arm-chair holding a baby on her lap. The baby always rests on the left arm of the woman. Nos. 66, 100, 106, 146 are of the Phænician period; 352, 428, 495, 536, 566, 596, 732, 739 of the Greek. The Phænician figures have their head dressed in the klaft (§ 45 A, b). The Greek wear the "matronal shawl," (§ 788, b.)

Three explanations have been advanced of such figures:

That they are women who had prayed for offspring.

That they are offerings for the dead—the baby representing the soul of the dead, the woman representing the goddess Demeter the earth, into whose bosom the departed friend had been committed. It was the custom to represent departed souls as infants in the hands of a higher power.

That they are a goddess to whom some woman had prayed for the child on her lap. This third view is adopted here.

The objects in \S 60, b and c, were probably offered to this goddess (\S 60, B, c).

The name borne by this goddess is uncertain. Not unlikely it is the same goddess as (C) of this article.

(C a) Aphrodite, probably—a woman standing and holding a flower on her bosom.—Nos. 1187, 1189, 1195, 67, 96, 102, 105, 122, 125, 157, 230. No. 230 is Greek; others are doubtful; thus 1187 may be Young-Greek as well as Phænician. The arm crossed on the bosom is always the right in these statuettes of Golgi; the left arm hangs by the side. Most wear breast-chains, also ear-ornaments of the kind § 44, C, a. No. 1197, dressed like 105, probably the same goddess, sits in a high-backed arm-chair. No. 1181, a similar figure, is without the flower. Similar figures are in the terra-cottas of the collection (Hand-book 2, "Potteries," etc., p. 39, II). Female heads, like the above statuettes, are 1153, 1159, 1183, 1188, 63, 65, 71, 95, 98, 504. (b) Certain ones of the above employ the hand of the hanging arm. In 1195, 157, 230, it lightly lifts the gown. This figure in Young-Greek art is called by archæologists Aphrodite; and some centuries later a similar fig-

ure appears in Roman art, where it is called by the Romans Hope. It is the reigning belief in archæology that the Romans borrowed for their goddess Hope this earlier figure of Aphrodite from the Greeks.

(D a) Aphrodite—the large statue 32. She holds Love on her left arm. (For the crown, see Catalogue.) (b) That Aphrodite was worshipped in the temple is shown by the large statue 32 and the statuettes (§ 57, C) of a large number of worshippers bringing offerings well known to be acceptable to her—dove and apple. The presence of Aphrodite in this temple being established, it is probable that the goddess of maternity in this temple was Aphrodite.

(E a) Herakles was an important god in the temple. No. 19 over life-size; statuettes, 373, 376, 377, 379, 380, 381, 386; small heads, 374, 375, 378, 383, 384, 388. In every instance he is clad in the lion's skin, the skull replacing his helmet. The statues 10. 373, etc., form three groups (b, c, d). The first shows him in repose, the other two performing a feat of valor. (b) Nos. 19, 376, 380, 381. He stands quietly. Nos. 19, 380 are alike—the right arm hangs by the side holding arrows, the left arm presses the bow to the side, and bent at the elbow holds out the club upright. The left hand of 380 is gone, but doubtless held the club. No. 376 is the same on the left side; the arm presses the bow to the side, and, bent at the elbow, probably held out the club; the right arm, bent at the elbow, perhaps held arrows. No. 381 shows no trace of bow, arrows, and club; both arms hang by the side; in each an uncertain object. (c) He kills a lion, Nos. 373, 386. These are the two of latest date. Both right arms are gone. The lion, no larger than a cat, is on his hip, its head grasped by the left hand of Herakles. His right arm is lifted above his head, probably to deliver a blow with the club. No trace of bow and arrows. (d) Nos. 377, 379-both arms gone. The right arm was raised as in (c). The left arm was down and out. (e) No. 385 is probably Herakles, perhaps also 382. In 385 the right arm is raised as in (c) and (d), and holds a club behind the head. The left arm, bent at the elbow, presses something against the side, the traces of which suggest a bow. No. 382 had the right arm raised like 385, but the hand is gone. The left arm, now gone, was down and out as in (d). (f) All but 373, 386, are of a very early period. Those two are Perfect-Greek. The early air

of 373 is due to carelessness in design and execution. The Greek Herakles was of Asiatic origin, and several Phœnician figures are known clad in the lion's skin, though not with the skull inclosing the head. Nos. 19, etc., however, are quite like the Herakles thus dressed, so familiar a figure in the early art of Greece. According to a Greek tradition the type is due to the epic poet Peisandros (about 625 B. c.), who, it is said, was the first so to describe him. Some of the Asiatic designs of Herakles in this guise may have been seen by Peisandros, who lived on the Asiatic coast in Rhodes. But as the Herakles of Golgi is more like the Greek figures than those known to us as certainly Phœnician, Nos. 19, etc., may be considered to belong to the Young-Greek period in Golgi, and not earlier than 600 B. C.

- (F) No. 752 (Perfect-Greek) is perhaps a Herakles suggested by a Phœnician statue. In drapery, etc., it is Greek, while the heavy body, deep eye-cavities, thick nose and lips, rendered as everything is in Greek methods, also the lion the size of a cat held against the belly, recall the colossal statue of Amathus now in Constantinople, also the Sandon of Assyrian reliefs (Assyrian Herakles).
- (G) Geryon.—218, 219, 219^A, and the low-relief 347. No. 347 was sawn off from the great pedestal of the colossal Herakles 19, and 218, 219, 219 were probably offered in honor of the same god-all are Young-Greek. To rob the triple-bodied Geryon of his cattle was one of the twelve labors of Herakles. He found them guarded in the absence of their master by Eurytion the herd and the double-headed dog Orthros. The statuettes 218, etc., show us Geryon, the relief 347 the loss of his wealth. Eurytion and Orthros the servants of a monster are monsters themselves. Eurytion having the huge head, the thick set figure and grotesque features often given to monsters, e. g. the satyr 319, 753. Orthros, contrary to the rule, has here three heads. On the shields and kilt of 218 are four reliefs. On the shield to our left is the slaughter of the Gorgon by Perseus. To our left is Athene in helmet, shield, and spear giving directions to her pupil. Perseus turns his head to listen. In one hand he holds a sword, with the other grasps the Gorgon by the hair. Medusa with the big head of a monster, her hair formed of flying snakes, dances with fright. It is the moment before her beheading; the Sarcophagus CC gives the moment after. The reliefs on the other shield are too much worn for description.

On the shield to our right seems to be a centaur of the earlier Greek type—a complete man with a horse's body joined to his back. On the kilt are two repetitions, each being a fight between a lion and a man armed with a sword—possibly Herakles himself, though when the battle with the Nemean lion is portrayed, Herakles despises the sword, and grapples with the lion.

- (H) Silenus (Satyr) and Pan.—(11) Silenus 319, 753, 1053. Nos. 319, 753 are of the Young, 1053 of the Perfect-Greek period. No. 310, from the treatment of beard and eyes, is probably Phænician. No. 753 is Young-Greek, not far from the close of the period. Compare the similar Phænician figure on one end of the Sarcophagus of Amathus AA. Both have their tongues out and seem, especially 753, to be dancing—a favorite attitude of satyrs. Both, like the figure on the sarcophagus, are made grotesque and deformed. (b) Pan.—Statuettes 662, 664, 667, 669, 670, 672, 674, 676, 677; heads are 663, 665, 668, 673, 675. There is but one type in these figures-a youth standing naked with a chlamys on his shoulders fastened on the breast, but thrown back and held back by the right hand; the left hand on the breast holds the shepherd's pipes. and the only trace of kin to the brutes is seen in the little horns budding in the hair over the forehead and the high-pointed ears; face and figure are youthful. All belong to the Perfect-Greek period. All the statuettes are of poor workmanship; the heads, except 665, being larger are better. Pan was the shepherds' god, as his name, pipes, and brute-nature show, and was much worshipped in country districts, as that of Golgi seems to have been.
- (I) Certain figures seated on thrones seem to be gods, Nos. 119, 138 Phœnician, and 564, Greek.
 - (J) 778, Siren or Harpy of Perfect-Greek period.
- (K) 156, Phœnician. Human-headed winged beast, joined side to side with a lion. The human head wears what is probably an imitation of the double crown of the Egyptian kings, as in the statue 7. The beard is like 183. For the lion's mane see § 47.
- (L) 460, perhaps the head of Perseus. The conical cap is shaped like that of Perseus on one end of the sarcophagus, CC, and is provided with two wings; beardless; Young-Greek.
- § 58. GODS FROM OTHER PLACES THAN THE TEMPLE OF GOLGI.—(A) No. 60, Hawk-headed figure in Egyptian dress.—Horus(?) From Amathus. In dress and posture like the portrait-statues of Golgi in Egyptian dress—Egyptian are the shenti and

its asps (§ 31, § 34, b), the hawk's head with the wig (§ 30, a). Horus was often represented with a hawk's head. In Egypt, as in the Semitic world, there were trinities. Osiris, Isis, Horus—god the father, god the mother, god the son—were an Egyptian triune god of sunlight and blessing. No. 60 is the work of a Phænician Cypriote, and though differing from the Egyptian figure of Horus may be a Cypriote imitation.

- (B) Aphrodite, 441, 1138; Sarcophagus AA, 1201, 1205. No. 441, from Dali (ancient Idalium), is of the group § 57, C, b, like 1195, etc. In spite of its stiffness, probably of the Perfect-Greek period. Such small, cheap idols were turned out mechanically in large numbers, and after the ancient pattern. The body, with its drapery, is as flat as the Phænician statuettes of Golgi. No. 1138, Perfect-Greek from Leucolla, wears a very high crown like that of 32. The crown is richly ornamented with a row of rosettes, and above them rise tall lilies, alternating with figures like dancinggirls, pausing erect for a moment with arms akimbo. Sarcophagus AA, see § 74, D, a. Nos. 1201, 1205, small, beautiful marble heads, 1205 from Salamis, 1201 from the temple of Apollo Hylates, near Curium.
- (C) Artemis.—Statuettes, 671, 708, 713, 720, 722, 726, 744; heads, 711, 714, from Pyla, not far to the east of Golgi and Citium. In each statuette Artemis is accompanied by her favorite hind, has bow and quiver on her back, in long chiton reaching to the feet and tucked underneath the belt, a himation on the left shoulder (except 720). In 720 she holds a fawn on her left arm to her side. In the others the hind stands at her side, and is fondled by the right hand. Nos. 671 and 713 are most alike, the fawn standing at the goddess's left; in 708, 722, 726, 744, at her right. The left hand holds an apple in 726, 744; in 708, hangs at her side, holding what is perhaps the bow; in 722, is placed akimbo on the hip; in 671, 713, broken at the elbow, perhaps held an apple like 744. The hind lays in each case its ears back. All are of the Perfect-Greek period, and are not only careless in execution, but poor in design, except the largest piece, 711, a head which is much more spirited than the others.
- (D) No. 754, from the ruins of Golgi. A male figure sitting on a throne, which is flanked by two stags. He writes with a style on a scroll open on his knees. Perfect-Greek period.
 - (E) Demeter.—Nos. 37, 825, 831, etc. (See § 80.)

- (F) Gorgon.—No. 1210, the Gorgon's mask; marble, from the temple of Apollo Hylates, near Curium; Perfect-Greek. Slaughter of the Gorgon, Sarcophagus CC (\S 74, D, a).
- (G) Cybele (Rhea).—Nos. 1137, 1137. No. 1137, marble, from Soli, on the northwest coast; Perfect-Greek. The lion, her favorite animal, is here her footstool. She was the great goddess of earth, mother of the gods, and when citizens personified their cities they chose the figure of the Great Mother, as she was called. Hence it is often uncertain whether heads of the goddess are towns embodied in Cybele, or are the goddess herself. In either case she wore the mural crown, representing a walled city, for cities are the foci of the earth. No. 1137°, a fragment of such a crown, from the ancient Leucolla, may be part of the statue of that city.
 - (H) Phænician Patæcus on Sarcophagus AA, see § 74, D, a.
- (I) Athene.—No. 1212, marble, from the temple of Apollo Hylates near Curium.
- (J) *Dionysos*.—No. 1203, marble head, from the temple of Apollo Hylates. Bunches of grapes mingle with his hair on each side of the head.
- § 59. PROFESSIONS.—Snake-charmer, 51 from Amathus, holds two snakes in his hands, their heads resting on his cheek; on his head lie three others, their heads above his forehead, the tails down his back. Snakes were not objects of abhorrence in antiquity. In Egypt and Greece they were often worshipped and more often petted. They were allowed, when not poisonous, to run over the dinner-table, to sleep with the children, and women nursed them. At this day in Cyprus women wear their pet snakes on the wrist, about the neck, or in the bosom.

Soldiers are 142, 152, 154, 200, 204, 210, 725, Phænician; 719 Phænician or Young-Greek; 679, Young-Greek; 737, a Roman soldier.

- § 60. GODDESS OF MATERNITY (offerings.) (a) Portraits of the goddess holding the child whose birth was desired (see § 57, B)—perhaps Aphrodite. (b) No. 614 an offering for mercy in the perils of child-birth. (c) The same goddess cared also for the cattle of the country people. Animals suckling their young are cows 1013, ewes 1019; it was a frequent subject in the temple. (d) Probably the same goddess healed diseases. § 61: (e) See § 62.
 - § 61. HEALING DEITY (offerings) see § 60, d. (a) No.

standing in front of her. (b) Diseased members of the body were hung up in the temple. Arm and hand are 1057, 1066, 1082; leg and foot 1055, 1059, 1060; finger 1066^t, 1066^h; ear 1066^g, 55 and 57 (Inscr.); eyes 1066^{n-e}; mouth 1066^f; breast 939.

§ 62. MALE FIGURES SITTING ON THE GROUND.—Mostly from Curium; of the later Young-Greek and of the Perfect-Greek periods; perhaps offerings of women who had prayed for male offspring; 370, 403, 414, 451, 469, 595, 598, 600, 666, 678, 768, 769, 776, 813, 1052, 1054, 1111-1130; 20, 22 (Inscr.).

Description.—Usually it is a youth sitting on the ground on his left leg, clad in a chiton (shirt) with a string of charms on the breast, a small animal in one hand and an apple in the other. No one of the above features of the type is invariable—No. 768 and others are men, 666 does not sit, 403 sits on his right leg, 1126 is naked, 1114 wears no charms, 1122 holds the small animal, but not the apple. The string of charms is worn sometimes round the neck, sometimes across the breast. The objects held, apple, dove, tortoise, cock, hare, are attributes of Aphrodite and suggest the notion that these figures may be offerings to Aphrodite as goddess of maternity (§ 60, e).

§ 63. ANIMALS, perhaps offerings made of victims in effigy; ram 418; lamb 193, 1015; doves 1034, 1035.

§ 64. UTENSILS OF SACRIFICE offered in a cheaper form. Bronze was the fitting material, stone was cheap. (a) Lamps 916, 923, 931, 941, etc. (b) An interesting kind of lamp is 919, 935. A lamp is placed in each portico of an Ionic temple in antis; pilasters carved on the sidewalls. The form of the capitals is archaic. The Ionic columns are carved in flat relief on the antæ. The pediment was drawn with red lines now invisible unless the stone is wetted. (c) Box 946, 949, 950, etc. (d) Alabastra 957, 962, 968, etc., imitations in common stone of the original alabastra like those in (E. H.) Cases 4-6. (e) Pateræ 917, 921, 926, 930, etc.

§ 65. As in other temples so probably in this were utensils in bronze, silver and gold, and jewelry. No metal, however, was found; probably when Christianity triumphed and the temple was destroyed the metal was taken out.

§ 66. GREEK SCULPTURE IN THE TEMPLE OF GOLGI.
—It did not please the Greeks, as it pleased Egyptians and As-

syrians, to make the figures of their sculpture notes of events rather than pictures of the actors; they desired to reproduce nature, and nature at her best. The Young-Greek period shows the beginnings of the former endeavor, its final success, and the addition of the latter are achieved in the Perfect-Greek Period.

§ 67. YOUNG-GREEK PERIOD IN GOLGI,—It shows its kinship with the Phœnician sculpture. In general, e. g. 21, an imperfect rendering of the forms and attitude of the body: resemblance to the individual, not nature at her best is aimed at (§ 66). In particular—the face is Cypriote rather than Greek; the left leg is always advanced; the hair, as in a few cases of the Phænician sculpture, is rendered in the method practised by Assyrian sculptors (§ 69). On the other hand, the Greek spirit begins to show itself in the warmer life of the contours and surfaces. Thus No. 21, one of the earlier statues of the period, surpasses 23 of the transition-period, as the latter surpasses 16 of the Phænician period, the body of which in all three dimensions has the shape of a board. The limbs of 21 are better modelled and in easier attitudes; life and flow begin to appear in the drapery. The surface also is more life-like—the texture of the beard and hair is rendered, though in faulty method; folds in the drapery declare its structure, and difference in its material is marked, the lighter material of the chiton, the heavier of the himation; the himation is shown to be a separate garment by its elevation above the level of the chiton.

To give more life to the figure the sculptor has not shunned difficulties presented by leaves and flowers crowning the head and instruments of sacrifice held in the hand (§ 54, D).

§ 68. GROUPS OF THE YOUNG-GREEK CLASS.—In the Young-Greek period there seem to have been two groups similar to the two contemporary Phænician groups (§ 25, A). (11) Conical Cap.—In § 49, c it was shown that some statues wearing the conical cap probably belong to the Young-Greek period. The following heads, treated as they are with greater detail of beard, hair, and knitted cap than is common in the Phænician, may belong to such statues of the Young-Greek period, Nos. 325, 329, 331, 334, 339. The statuettes 164, 169 are beardless, as many Phænician statues in conical caps were beardless. (b) Bandeau.—Often the hair is confined by a plain band, but usually it is a garland of leaves, or flowers, or leaves and fruit. These garlands seem to correspond

to the bandeau ornamented with rosettes of the Phœnician group, § 25, A, b. As that class wore the close cut beard or had none, so these are men with long beards or beardless youths. Examples—with beard, statues Nos. 21, 24; heads, 503, 507, 509, 512, 514, 515, 518—beardless, statues 20, 25, 26, 27, 28, 29, 33; heads, 513, 516, 517, 520, 521, etc.

§ 69. Hair and Beard—(11) Beard, e. g. statue 21; heads 503, 507, 515, 519; often carved in small, flat ring curls—a mode practised in Assyrian sculpture, in the Phænician sculpture of Golgi (e. g. No. 16) and other parts of Cyprus (e g. the Herakles of Amathus, § 57, F), in the Young-Greek sculpture of Golgi (e. g. No. 21), and in the corresponding period of sculpture in Greece. Now and then, as 512, the beard is finely grooved longitudinally, while the hair over the forehead is curled in the flat rings, and these again are carved at the end of the beard. In 22, 510 greater care has been taken in carving the beard, the flat ring-curls being drawn up into thick, close spirals. No. 607 shows a more intelligent imitation of nature, for the beard here appears in wavy masses. (b) Hair. - The hair on the scalp in the heads of (a) in this § is longitudinally grooved, as 503. Along the edge of this striated surface the hair is usually carved in flat ring-curls like the beard of (a), sometimes in little zigzagging locks, e. g. 25, 29, 517.

§ 70. PERFECT-GREEK PERIOD.—(a) The term perfect means here full grown. Mastery of methods was now the common possession of the craft of sculptors in Golgi. They had learned to reproduce nature with ease, and nature at her best—the framework of the body, its muscular encasing, and the enfolding drapery are not only correctly rendered, but agreeable forms have been chosen to cast them in. On the other hand the sculpture betrays the stock from which its sculptors were descended. The imaginative Greek spirit has penetrated to a certain depth only. No votive offerings embody an event in shapes drawn from epic poetry; the only important statue of a god that was found is the Aphrodite with Love on her arm, No. 32; no statues disclose the body freed from the veil of drapery. In fine, art in Golgi remained prosaic (\$ 21, B); the favorite subject for statues and the only point at which the imaginative Greek spirit was able to establish itself was the imaginative portrait statue (§ 19, c). Examples —statues, 32, 36, 38, 39, 40; heads, 681, 683, 684, 688, etc. (b) Roman Period.—The portrait-statues of the temple in the Roman

age often have the Roman head and face. Some may be the portraits of Romans, others are the portraits of citizens made to look like handsome Romans, as in the foregoing age they were made like handsome Greeks; e.g., 837, 838, 845, 874, 889, etc.

- § 71. **BURIAL-SCULPTURES.** Most of these monuments came from a spot now called Hagios Jorgos, about ten minutes' walk from the site of the temple. Perhaps sculptures from temple and graves belonged to one town.
- § 72. These burial monuments are either designs, or the structures which bear them. The structures are *first* the house or tomb, *secondly* the coffin, *thirdly* the monument proper.
- § 73. TOMBS.—(a) Vault.—The graves of Golgi and ancient Idalium, were vaults dug horizontally into a wall of rock or soil. At the larger Paphos, a seaport, the vaults were often compound, being composed of many chambers cut into the rock, the entrances adorned with façades of masonry. These of course were family tombs of rich people. At the small inland towns of Idalium and Golgi no such grand tombs were found; they were vaults of a single tiny chamber with no architecture adorning the entrance. (b) House.—At Amathus, another important seaport, a different kind of tombs was found, a series of little houses of one or more chambers built of huge blocks of stone, tombs plainly of the rich.
- (A) § 74. **COFFINS.** Sarcophagi were rarely used in Idalium and Golgi at any period of their existence; the body was laid on the floor of the vault. In the tombs of masonry at Amathus the body was deposited in a sarcophagus, another proof of wealth in the place. Also, some of the group contained sarcophagi of marble, an expensive imported stone (§ 14).
- (B) Source and Period.—Five sarcophagi AA, BB, CC, DD, No. 1148; AA and DD from Amathus in the tombs, § 73, b; BB and 1148 from Citium; CC from Golgi, in a vault (§ 73, a.) AA, BB, DD Phænician, CC Young-Greek, 1148 of the Greek age of Citium, hardly earlier than the Christian era.
- (C) Shapes.—Two in the collection—house as CC, and mummy-case. (a) House-shape.—AA, CC, 1148—rectangular and in general of the shape of the Greek temple, the lid like the roof. This shape was used in Phænicia, in Cyprus at Amathus during the Phænician period, and in Greek countries to the latest times. Each of the group of tombs of Amathus of § 73, b, contained a sarcophagus of this shape, but AA was the only decorated one found. (b) An-

thropoid-shape. — BB and DD Phænician, BB from Citium, DD from Amathus, both of marble. DD came from the group of tombs in which AA was found. It is a Phænician imitation of the Egyptian mummy-case, another instance of Phænician fondness for Egyptian fashions (§ 10, c). The lid is carved into a portrait of the dead person lying within, wrapped in bandages and embalmed. Such sarcophagi have been found in Phænicia and other Phænician colonies beside Cyprus, as Malta, Sicily, Corsica. With very few exceptions all the specimens found are of marble. Marble is not found in Phænicia, and was probably imported from Greece. This and the cast of features make it probable that they belong to the end of the Phænician period when the places where they were used were passing under Greek influence.

(D) Decoration (with human beings, etc.) of the house-shape AA, CC, and 1148, is of three kinds -figures of deities, mythological allusions to death, and funeral ceremonies in honor of the dead. (11) The deities on the Phoenician sarcophagus AA of Amathus are at one end four identical figures of the "Semitic Venus," at the other four identical figures of the Phœnician "Patæcus." These two series are not groups but decorative repetitions. The signification is doubtful. The Semitic Venus, the mother-goddess of Nature, may stand here in the chthonic (i. e. burial) character which was one of the sides of the character of the Greek Aphrodite; on the other hand, her presence may denote the grave of a woman [see "Hand-book No. 2, Potteries, etc.," p. 38, (1) N.B.], in which case the Patæcus might be explained by the connection of the similar Egyptian god Bes with feminine occupations. (b) A mythological allusion to the triumph over death may be the meaning of the scene on one end of the sarcophagus CC, the meeting of Perseus with the Gorgon. (c) Ceremonies.—Games of various kinds, as chariot races, were performed in honor of the dead, also banquets were held. The memory of these offered honors was often preserved on the monuments, carved in stone or painted on the pottery deposited in graves. Such seems to be the meaning of the procession on the two sides of AA, and the chariot on one end of CC. No. 1148, one side of a sarcophagus, is adorned with two cows and two garlands of pine, both allusions to offerings to the dead.

§ 75. Monuments.—Four kinds in this collection—pillars (§ 77), boxes containing reliefs (§ 78), statues (§ 81), altars (§ 82).

- § 76. (11) The attitude of the Greeks toward the life that came after the death of the body is much disputed, so that the meaning of their burial-monuments is in suspense. The following view is adopted in this hand-book. The affectionate attentions paid to the dead seem to have a common origin with the awfui attentions paid to the gods-both being offerings to beings in the spiritworld, free from the body and the changes and chances of its mortal life. (b) Hence the stone pillar, it should seem, was regarded as the representative of the dead, as in many nations the first idols have been posts of wood or stone into which the divinity came. finally were assimilated to the deity by taking his shape. the gravestone came the spirit of the dead, whence it often received an architectural form as being his occasional abode, and on it was carved his name, No. (Inscr.) 103, or his image in a niche, No. (Inscr.) 163. Or the architectural pillar-slab was turned into the front of a chapel (ædicula, § 78) containing the figure of the dead person alone or with friends, Nos. 42, 42^A. Finally, his figure was left quite free and became a statue, No. (Inscr.) 164 (§ 81). (c) As games and banquets were held in honor of the gods, so they were held in honor of the vast host of lesser spirits who had led the mortal life of the body; vessels and other furniture were placed in the grave (e. g., pottery in South Aisle); offerings of meat and drink; offerings of garlands-and the memory of all these offerings was carved and painted on the tombs.
- § 77. PILLARS.—(A) (a) Three kinds in this collection, upright slabs crowned either by a flower, in which case the slab represents the stalk; by a fierce animal, lion or sphinx, as warder of the grave; or lastly, the summit is architectural, namely a pediment. (b) Position.—This is uncertain; it is probable that the position varied. Nos. 30, 31 were found inside of the vault at the head and foot of a sarcophagus. A common position in Greece was outside of the vault, placed against the wall of the tomb by the doorway, or against the wall of the passage that led to the vault.
- (B) FLOWERS, Nos. 30, 31, 48, 1174, 701. (a) No. 31 is a well-preserved example, and is the vertical section of a flower showing stalk, corolla, ovary, stamens and pistil. Nos. 30 and 31 were found at either end of the sarcophagus CC. The flower in 48 is surmounted by the head of Hathor, in the other pillars it is crowned by an architectural member, namely, a bar lying on its

top. (b) Period.—All are probably Young-Greek. As such pillars have not been found in Greece, these are to be considered Phænician in origin, but not necessarily made by Phænicians. Nos. 30 and 31 are Greek, first because found with the Greek sarcophagus CC, secondly from the sex of the sphinx (\$ 77, C, c³). The sex proves 701 also Greek. Nos. 48, 1174 with Hathor's head (\$ 79, c) are doubtful. The presence of the Egyptian goddess is due to the Phænicians originally, but may have survived into the Greek age of Golgi, for Vogüé found there a pillar surmounted by two lions, and underneath them the Egyptian winged globe with a Cypriote inscription repeated in Greek characters. Nos. 30, 31 are proved to be Young-Greek by their association with the sarcophagus CC. The recurving of the sphinxes' wings in 701 (as in 30, 31, see § 77, C, c³) proves it Young-Greek. To sum up—Nos. 30, 31, 701 are Young-Greek; perhaps also 48, 1174.

(C) LIONS AND SPHINXES.—(a) Lions, on pillars, Nos. 192 (from Dali), 346; on adiculae, 187 (from Dali), 525, 526, 705, and on sarcophagus CC. Lions were common in Greek sculpture as warders at tombs, as at Mycenæ they stand guard over the city-gate. In the burial-sculpture of Golgi they are always represented reclining with forepaws crossed, but not asleep; with head erect, open mouth and tongue out, they snarl at intruders. On top of a flat pillar or on an adicula they turn sideways to the front. Where two are together they lie back to back. Sphinxes, on pillars Nos. 35, 1173; on sarcophagus AA. The sphinx, a fierce animal, was used like the lion in Greek sculpture as warder of graves. In this collection they are always in pairs. On the pillars 35, 1173 they are back to back with faces turned sideways to the front; on 35 they sit, on 1173 they lie with crossed forepaws exactly like the lions on the burial-pillars of Golgi. On the sarcophagus AA they sit on the end of the lid, one on each slope and fronting inwards with faces turned sideways to the front. The sphinxes of 348 carved in the round and those in flat relief in the centre of the flowers of 30, 31, 701 are no longer warders of the grave; they seem to be decorative devices without meaning, the conventional descendants of the "sacred tree." (e¹) Periods.— Lions and sphinxes were introduced into Greek art from the East, and in Cyprus, where Greeks and Phœnicians long lived side by side, Phænician and Young-Greek will often resemble one another. (c2) Lions.-- The sarcophagus CC shows us lions of the Young-

Greek period. No. 192, in spite of the poor work of the lion, is proved to be Perfect-Greek by the form and character of the palmette. No. 346 with the Egyptian cornice and winged globe is Phænician at least in character, to which also the sculpture of the lions points. The lions lying on top of the adicula 187, 525, 526. 705 are shown by the reliefs within the adicula to be Young-Greek. (c3) Sphinxes.—On the whole, sex seems to be the criterion between Oriental and Greek-male in the East, female in Greece. The shape of the wings is the dividing line between Young-Greek and Perfect-Greek. In the Young-Greek period, still half under the influence of the East, the wings recurve at the tip and are feathered as in sarcophagus AA and No. 350 ("Hand-book No. 2. Potteries, etc.," p. 26, middle). The sarcophagus AA seems to be late Phænician, though the sex of the sphinxes is doubtful. No. 1173 (both heads gone) is probably Phænician, to judge by the curious attachment of the wings and the entire omission of their feathered texture. The wings and faces of 350 prove it Young-Greek. The character of the faces, wings, and the palmettes of 35, 348 proves them Perfect-Greek.

(D) Architectural.—The pillar topped by a pediment is not unlike a temple-front without the colonnade. It was a very common form in Greece. But two specimens in this collection, Nos. (Inscr.) 103, 163; neither from Golgi; both Perfect-Greek.

§ 78¹. **RELIEFS** in Ædiculæ.—(a) A second class of monuments in this collection comprises the boxes containing human figures in high relief. The box imitates the front of a temple, thus pediment and acroteria top Nos. 42, 45, and are indicated in 41^A, 44. The tops of the other ædiculæ are broken off. Those surmounted by lions are of course flat on top. (b) Reliefs in ædiculæ are Nos. 41^A, 42, 42^A, 43, 44, 45, 46, 47, 187, 524–529, 702–705, 857–862, 1136, 1143, 1145, 1150. Reliefs of one figure are Nos. 41^A, 42, 46, 47. All the others, when not uncertain fragments, are groups, e. g. No. 42^A.

§ 78². *Meaning*.—It is much disputed whether these reliefs represented the dead man as he was in this world or should be in the next. In this collection the latter seems to hold true.

§ 783. The attributes (i. e. associated articles of characterization, gestures, and attributes) point either to the change from this life to the next, or to the course of that life.

§ 784. CHANGE FROM THIS LIFE TO THE NEXT.—These

signs are the marks of worship (§ 76) and show that the departed is in the world of spirits.

- (A) He is represented as a deified being—(a) In the traits of some god or demigod; e. g. a young Athenian given to athletics could be figured as Theseus, a girl as Artemis, and so on. No examples in this collection. (b) As a hero riding or holding his horse, No. 41^{A} .
- (B) The friend is represented as receiving offerings—(u) A table is spread by his side. Nos. 43, 525 (but sometimes in the rougher reliefs the table has been left bare, Nos. 528, 702). (b) A fruit in the hand, Nos. 45, 529; or lap, 42, 47, 524. (c) A god in Greek designs is frequently figured receiving a drink-offering; he holds a cup which we often see his servant fill. So in burial-reliefs. A patera (saucer) of wine is in the hand of Nos. 42^A, 44, 524, 526, 527, 529, 702, 705, 858.
- § 78⁵. ALLUSIONS TO THE LIFE IN THE NEXT WORLD.—It is peaceful and free from change; hence the men in the reliefs of this collection are usually figured lying down at their ease (\$ 78⁶). In the next world friends shall be reunited; hence they are often figured holding one another by the hand (\$ 78⁷). There are also allusions to the favorite pursuits of the departed (\$ 78⁸).
- § 78⁶. Reclining.—Nos. 44, 524–529, 702, 704, 705. In these reliefs only men; always on the left side and elbow.
- § 78°. Foined Hands.—It is much disputed whether it means the separation caused by death, or reunion in the next world. Sometimes man and wife, sometimes two men hold one another's hand, Nos. 42^A, 43, 44, 45, 526, 529.
- § 788. ALLUSIONS TO THE LIFE ON EARTH.—These (it. is a matter of much dispute) seem to be at the same time a commemoration of the departed friend as he was in this life, and to show that the next life will be like this with sorrow left out. (a) Young men may have the dogs they hunted with, or the oil-bottle and scraper of the gymnasium; women have their boxes of jewels and work-baskets by their side. Only two instances—No. (Inscr.) 164, a woman, who seated in a chair places her hand on a box, probably of jewels, held by her maid standing at her side; No. 46, a little boy standing and holding his pet bird in his hands. (b) The Matron, e. g. No. 42.—A frequent figure in the reliefs of Golgii is the mistrees of the house. (1) She wears the "matronal shawl."

The himation is not wrapped about the body but hung over the head, both ends falling over the shoulders in front. (2) One hand often holds the shawl from the face, a sign of marriage, as Hera by the side of Zeus in the cella-frieze of the Parthenon—Nos. 42, 42^A, 44, 45, 47, 529, 702, 703, 704, 859, 1136.

§ 78°. Grouping.—Where a woman is present it is the union of a family. In No. 45 man and wife sit hand in hand; in 529 they hold one another's hand, the man reclining, the woman sitting on his knee. In 524, 702, 704 hands are not joined, and in each relief the man reclines; in 702 his wife sits on a chair at the foot of his couch holding a baby; in 704 she sits on the foot of the couch, a little child standing by her side; in 524, from ancient Idalium, there are two women, one sits on the man's knees, the other reclines on the couch behind him, a little child standing by her side. Again, man and wife are accompanied by their grown children; in 44 they sit hand in hand, while the two men reclining in an upper story are probably sons; in 42^A man, wife, and two sons sit in a row, and the right hands of the parents, also those of the sons are joined. In Nos. 43, 526, 528, 861 there are no women, but men are together, sometimes with hands joined.

\$ 78^{10} . Periods.—The burial-reliefs may be divided as follows: (11) The earliest seem to be certain ones with faces of an Oriental air, Nos. 524, 527, 705. (b) Nos. 44, 45, 46, 526, 528, 529, 702, 704, 861, 862, 1150 are Young-Greek, but toward the end of the period. (c) Nos. 47, 858, 1136, 1143, 1145 are Young-Greek and but little later than 44, etc., in b above. (11) Nos. 163 (Inscr.), 42, 41^A, 42^A, 43, 703, 857, 859, 860 are Perfect-Greek.

§ 78¹¹. Artistic Merit.—As the material (§ 14) so is the work provincial. (a) Conception.—There is no originality. All the reliefs are cut on a few hackneyed types—two friends sitting and holding one another by the hand, or lying down together, or one reclines and the other sits, with other variations of no account. There is none of the variety and freshness and delicacy and sentiment which make this class of Athenian sculpture charming. Moreover, in Athens the event was often made entirely poetic by carving it into some allusive scene from epic poetry. In Golgi the old prosaic spirit asserted itself in this branch of sculpture; these reliefs are family groups rendered in the soberest manner. (b) Execution.—This is in many cases careless. The ædiculæ are too shallow for sitting figures turned to the front, consequently

several figures in these reliefs have been almost deprived of their thighs, e. g. the man in 45 and the woman in 47. Part of the rudeness of 704 seems to be due to the cheapness and roughness of the workmanship rather than to immaturity in stage of art. The modelling of 859 is good, and the fingers engaged in the edge of the shawl are gracefully conceived and executed.

§ 79. Mythological.—In the burial-sculpture no deities appear in the reliefs. Outside of the reliefs are—(a) The "Semitic Venus" on the sarcophagus AA from Amathus (§ 74, D, a). (b) The Phænician "Patæcus" on the same sarcophagus (§ 74, D, a). (c) The pillars Nos. 48, 1174 of Phænician character bear the face of Hathor, the Egyptian Aphrodite. One of her offices was chthonic, for she received the spirit at the death of the body into the next world. No. 7, Case XXXII, C. H. from Egypt, shows her face carved in cedar. The ears are those of the cow, her emblem. (d) The slaughter of the Gorgon on sarcophagus CC, (§ 74, D, b). (e) The winged male figure No. 584 from Hagios Jorgos; Young-Greek, naked, a garland of leaves and fruit on the head, two large wings on the shoulders outstretched backwards and parallel, arms and legs gone; originally about a foot high. (f) Busts, possibly of Demeter; from Hagios Jorgos; (§ 80).

§ 80. From the graveyard of Golgi a number of heads, or rather busts, for a bit of the shoulders is added to head and neck. Nos. 864, 866, 868, 885, 890, 894, 903, 909 are heads of men, Nos. 801, 810, 824, 825, 831, 833 women. They are of careless workmanship and belong to the Perfect-Greek period. The male heads are bare, and without garland or ribbon. The female heads are veiled with the himation, the face left uncovered, as in § 788, b. These heads are not fragments from statues, but are in their original condition; No. 825 shows a hole in the lower edge for fastening the bust. The meaning of their presence in graves is uncertain. It was the custom in Greece to put terra-cotta busts of the chthonic (sepulchral) deities—Demeter, Persephone, Dionysos —in tombs against the walls on the floor as if rising from the earth their domain. The colossal statue 37 was found in the same graveyard and belongs to a well-known type of Demeter; to the same type belong the present busts; and to Demeter the goddess. of earth were the dead committed. The male heads, on the other hand, do not look like Dionysos.

§ 81. PORTRAIT-STATUES .- A third monument to the dead

was his statue in the round (\S 76, δ). No. (Inscr.) 164, Perfect-Greek.

§ 82. CIPPI.—The fourth monument to the dead in this collection is the *cippus*, Nos. (Inscr.) 107–110, 134–137, 152–156, 158–175; from Citium, and its Greek period from the Christian era on. In shape they are *cippi*, columns with base and capital. Once or twice the head is carved in a niche, Nos. 170, 172. All bear inscriptions, usually the name of the person followed by $\chi\rho\eta\sigma\tau\grave{e}$ $\chi\alpha\imath\rho e$, Good friend, good-bye. It is a burial-inscription frequent in Semitic countries after the adoption of Greek speech and fashions. This class has its origin in the worship of the dead (§ 76), for it is a frequent shape of the altar, and altars were set up in front of graves to receive offerings of wine, etc.

CATALOGUE.

- (1) The material where not noted is the limestone of § 14.
- (2) The place of finding where not noted is the Temple of Golgi (§ 13, § 15).
 - (3) For abbreviations see p. 2.
- 1-5 (E. H., Case 10). Phænician period, § 22; portrait-statues of worshippers, § 50, 51. Nos. 1-4, in Egyptian dress, § 23, § 24; No. 3, Egyptian winged globe on the belt; No. 4, on the left forearm a Cypriote inscription, § 49, A, b.
- 6-8 (E. H., 3). Nos. 6, 7, see No. 1; the hat of No. 7 is an imitation of the royal double crown of Egypt. [No. 6^A (N. A.-4, Z) fragment probably of the Egyptian breast collar of a statue like 6.] No. 8, and others, Phœnician period, § 22; dress, tight jacket, short drawers, bandeau about the head, § 25, A, b, § 43; portrait-statues of worshippers, § 50, § 51.
- 9-10 (E. H., 11). No. 9, see No. 1. No. 10, Phænician period, § 45, A b, § 48.
- 11–14 (E. H., 12). Nos. 11, 13, and others, Phænician period, \S 22; dress, conical cap, long gown and shawl, \S 25, A, α , \S 39–41; portrait-statues of worshippers, \S 51. For No. 11, see \S 28, α ; No. 12, see No. 8; No. 14, see No. 1.
- 15 (E. H., 14), see No. 18. It wears also the skin of a catlike animal, perhaps the leopard, for a leopard's skin was part of the dress of Egyptian priests.
- 16-17 (E. H., II). No. 16, see No. II; the profile is strikingly Semitic, and, what is not common in the Phænician period at Golgi (§ 29, A b), texture of beard and hair is indicated. No. 17, see No. II.
- 18 (E. H., 12). Phænician period, probably in Phænician costume, though the kilt looks like the Egyptian *shenti*, § 48.
- 19 (E. H., 11). Herakles dressed in the lion's skin, § 57, E, a, b, and f; probably of the Young-Greek period.

- 20 (E. H., 12), and others. Young-Greek period, § 67; portrait-statue of a worshipper holding offerings, box, patera (saucer) of wine, dove, &c., § 50, § 51.
- 21–25 (E. H., 13), see No. 20. No. 23. Its period is probably that of the transition in Golgi from Phænician to Greek, \S 49, A, c.
 - 26 (E. H., 15), see No. 20.
 - 27 (E. H., 14), see No. 20.
 - 28 (E. H., 12), see No. 20.
- 29–30 (E. H., 14). No. 29, see No. 20. Nos. 30, 31, grave-stones from Golgi, \S 77, A and B; found at either end of the sar-cophagus CC.
 - 31 (E. H., 12), see No. 30.
- 32–34 (E. H., 14). No. 32, Perfect-Greek period, § 70; Aphrodite with Love on her arm, § 57, D; the high cylindrical crown is ornamented with repetitions of the following triplet—a naked Aphrodite holding a flower on her waist, the other hand rests on a large lily, which springs from the base of a high palmette. Love, of small size, has wings. No. 33, see No. 20. No. 34, Perfect-Greek period; a woman, perhaps a muse, playing on a lyre.
- 35 (E. H., 22). Tombstone, pillar crowned by sphinxes, Perfect-Greek period, § 77, C, b, and c^3 .
- **36** (E. H., 14), and No. 742, wearing the Phrygian cap, from the temple of Apollo Hylates near Curium, whence also came the similar heads in terra-cotta (E. H., 18, 2^b). Nos. 876, 877, Perfect-Greek period.
- 37–40 (E. H., 15). No. 37, Colossal statue from the graveyard of Golgi (Hagios Jorgos), see No. 801. No. 38, and others, Perfect-Greek period, \$ 70; portrait-statue of a worshipper holding offerings—apples, brush of holy water, victims, &c., \$ 50, \$ 51. No. 39, see No. 38; the cow's head stands for the victim. No. 40, see No. 38.
- 41^{A} (E. H., 23), &c., from graves at Golgi, § 71; burial-reliefs. The sepulchral character is shown by the reclining posture of the men, tables spread with food, fruits or *patera* (saucer) held in the hand, right hands clasped (§ 78^4 – 78^8); for 41^{A} see § 78^4 , A, b.
 - 42 (E. H., 22), see No. 41^A and § 78⁸, b.
 - 42^A (E. H., 23), see No. 41^A.
 - 43-44 (E. H., 24), see No. 41^A.

45 (E. H., 1), see No. 41^A.

46–18 (E. H., 2). Nos. **46**, **47**, see No. 41^{A} ; and § 78^{8} , a for **46**. No. **48**, tombstone from Golgi, crowned by the head of the Egyptian goddess Hathor, § 79, c.

50-57 (N. A., 2). No. 50, head in Egyptian dress, with Egyptian features. No. 51, snake charmer, \$ 59, a. Nos. 52, 53, portrait-statues of musicians, \$ 52. Nos. 56, 57, 62, see No. 18; in No. 56, the borders of the garment are lilies, buds alternating with flowers, as on the Amathus Sarcophagus AA. No. 60, perhaps the Egyptian god Horus, \$ 58, A. No. 61, portrait-statue of a masker, \$ 53. No. 64, perhaps the goddess No. 67. No. 66, probably a goddess of maternity, to whom prayers for offspring were offered, \$ 57, B. No. 67, a goddess, in Greek times called Aphrodite, \$ 57, C, a.

68–91 (N. A. 3). No. 70, from Amathus, bearer of a ram, probably to sacrifice, \$ 54, E, b. Nos. 72, 81, 86, like No. 10. No. 73, head like No. 232. Nos. 74, 76, 80, 91, see No. 52; No. 80 is probably Young-Greek. No. 78, see No. 18.

94–114 (N. A., 4). Nos. 94, 99, 110, see No. 172. Nos. 95, 96, 98, 102, 105, see No. 67. No. 100, see No. 66. Nos. 104, 109, 113, see No. 8. No. 108 bears a goat to the sacrifice. No. 114, see No. 11 and \S 28, α .

117-155 (N. A., 5 and 6). Nos. 117, 143, see No. 52. Nos. 119, 138, probably gods (see § 57, I). Nos. 120, 121, 132, 133, 144, 151, 155, see No. 11. Nos. 122, 125, see No. 67. Nos. 124, 147, see No. 1, also No. 18. Nos. 126, 135, 136, ram-headed figures Baal-Haman (Jupiter Ammon, § 57, A). No. 129, from Amathus, a little chapel with a relief showing the Egyptian ibisheaded Thoth, god of writing; on the cornice the familiar Egyptian architectural ornament of the row of asps, under it the winged globe for good luck. Nos. 130, 134, 139, 140, 141, 149, 150, see No. 172. No. 131, like No. 10. Nos. 142, 152, 154, soldiers, § 50, § 51. No. 145, see No. 8. No. 146, see No. 66. No. 148, see No. 11 and § 54, E, d¹.

156, 171 (N. A., 7). No. 156, see § 57, K. No. 157, see No. 67. No, 158, see § 48. No. 159, see § 45, B. Nos. 160, 161, 165, 166, 171, see No. 172. No. 162, see No. 18. Nos. 164, 169, see No. 23. No. 168, see No. 11. No. 170 seems to be an unfinished statue; found in a quarry near the Temple of Golgi.

172-186 (N. A.-B). Heads of statues like No. 11; for the cap see § 39.

187-192 (N. A.-B, Z). No. 187, burial-relief from ancient Idalium, see No. 41^A.

193–210 (N. A., 8). Nos. 204 (see No. 1) and 210, see No. 142. No. 207, box, at either end a naked female figure, perhaps the "Semitic Venus." No. 206, like the burial reliefs, shows a common way of sitting in Golgi, chairs not being the favorite seats in the East; the man reclines on his left side on a rug with a cushion under his elbow; the woman sits on his knees. The other pieces are heads and statues like No. 172.

211–225 (N. A., 9). No. 213, see No. 1; on the front piece are Egyptian symbols—asps, face of Bes and the eye. Nos. 218, 219, 219^A, Geryon, § 57, G. Nos. 222, 225, see No. 8. The other heads and statues are like No. 11.

226–247 (N. A., 10). Nos. 226, 231, 232, 239, 240, statues like No. 8. Nos. 227, 233, 235, 236, 242, 243, 244, 246, 247, heads and statues like No. 11. No. 230, see No. 67. No. 237, Young-Greek, \$ 67. No. 238, wrestlers.

248-262 (N. A., 11). Nos. 248, 250, 256, 258, 260, 261, Young-Greek, § 67. Nos. 249, 251, 254, like No. 172; No. 254, especially like No. 16. Nos. 252, 253, 255, 257, 259, like No. 8; No. 257, § 48. No. 262, altar, Young-Greek, § 67.

263–307 (N. A., 12 and 13). No. 284, see No. 95. No. 299, see No. 52. No. 305, dog from the grave which contained sarcophagus CC. **HEADS IN CONICAL CAPS**, on shelf 1^{a-b}, see No. 172. The rest are Young-Greek (see No. 20), of which the heads 289, 302, 306, are probably goddesses, perhaps Aphrodite.

308-324 (N. A., 14). Nos. 314, 318, see No. 8. No. 319, Silenus, § 57, H, a. The other heads are Young-Greek, see No. 20.

325-345 (N. A.-C). **CONICAL CAPS**, see No. 172, also \$ 68, a. Nos. 327, 333, 335, 336, 341, 343, 345, see No. 8. No. 337, Young-Greek. Nos. 338, 340, like No. 232. No. 344, from Curium.

346-350 (N. A.-C, Z). Nos. 346, 348, tombstones from the graveyard of Golgi, § 77, c. No. 350, sphinxes from the Temple of Golgi. No. 347, from the pedestal of No. 19, see § 57, G, No. 349, slab with two breasts and bunch of grapes in relief, Per-

fect-Greek period, an offering probably to the goddess of maternity, No. 66.

352-372 (N. A., 15). No. 352, see No. 66. No. 370 (also 353), &c., youth sitting on the ground holding some object commonly offered to Aphrodite; perhaps an offering to the goddess of maternity, § 62. The other heads and statues are like No. 20.

373–389 (N. A., 16). No. 387, like No. 20. No. 389, Perfect-Greek, § 70. Nos. 382, 385, perhaps Herakles, § 57, E, e. The rest are Herakles in the lion's skin, § 57, E.

390-411 (N. A., 17). No. 394, offering in effigy of an altar. Nos. 395, 398, 400, see No. 126. No. 403, see No. 370.

412-431 (N. A., 18). No. 414, see No. 370. No. 428, see No. 66. No. 429, from Curium.

432-480 (N.A., 19 and 20). Nos. 433, 474, bunches of narcissus brought as offerings, see No. 621; also worn in garlands by a number of statues, Young-Greek, e.g. 22. Nos. 441, 463, see No. 67. Nos. 451, 469, see No. 370. No. 460, probably Perseus' head, § 57, L. No. 464, from Amathus; tiny chapel, with three caryatides on a side, each being the "Semitic Venus" as seen on the Amathus sarcophagus AA. No. 471, lamp, in shape of a calf's head. The other heads are, with few exceptions, Young-Greek.

481–502 (N. A., 21). No. **483**, fragment, perhaps the goddess, No. 67. Nos. **484**, **490**, see No. 52. No. **491**, see No. 20. No. **495**, see No. 66.

503–523 (N.A.–D). Heads of the Young-Greek period, see No. 20. No. 522, dove, probably an offering in effigy to Aphrodite, § 57, D, b.

524-529 (N. A.-D, Z), see No. 41[^].

530-549 (N. A., 22). Nos. 530, 535, see No 20. Nos. 531, 537, 539, 541-544, 549, see No. 538. No. 536, see No. 66. Nos. 538, 540, 547, a large class, mostly of the Perfect-Greek period, of rough work; a youth crowned with a garland of leaves holding usually dove and apple, \$ 57, D, \flat .

550-567 (N. A., 23). Nos. 553, 554, see No. 20. No. 558, see No. 538. No. 566, see No. 66. Nos. 551, 556, 563, 567, see No. 531.

568–587 (N. A., 24). Nos. **570**, **576**, **578**, **585**, see No. 538. Nos. **575**, **587**, head3 probably of boys like Nos. 1120, &c. (No. 370). Nos. **579**, **581**, see No. 531. No. **583**, Young-

Greek head; for the coloring see \$ 46. No. 584, from the grave-yard of Golgi, \$ 79, e.

588-608 (N. A., 25). Nos. 589, 591, 593, 595, 598, 600, 601, 608, see No. 370. No. 596, see No. 66. No. 597, 607, Young-Greek, § 67. Nos. 599, 602, 605, 606, like No. 550.

609-660 (N. A., 26 and 27). No. 614, § 60, b. Hands holding objects, fragments of statutes, of worshippers. Nos. 621, 630, 632, see 433. No. 623, holds a pomegranate, an offering to Aphrodite. No. 628, No. 530.

661-678 (N. A., 28). No. 661, the only statue found in the temple of Golgi fully sculptured behind, and the only naked statue of importance, § 21, B, c. Nos. 666, 673, see No. 370. No. 671, see No. 708. The others are Pan, § 57, H.

679-699 (N. A.-E). Nos. 679, 685, 689, 692, 694, 696, are Young-Greek heads. The others are Perfect-Greek. No. 679, soldier, perhaps the crest of the helmet was of bronze. No. 698, a bowl upheld by the head and uplifted wings of a sphinx, Young-Greek.

700-705 (N. A.-E, Z). No. 700, from Citium, Perfect-Greek; marble relief, badly battered, seemingly Achilles supporting the dying Penthesilea (see Lamp 96°, S. Aisle Case 1°, Handbook No. 2, p. 35). The Amazon's helmet and battle-axe can be traced. No. 701, tombstone (pillar, § 77, B). Nos. 702-705, burial-relief, see No. 41°.

706–731 (N. A., 29). Nos. **708**, **711**, **711**^A, **713**, **714**, **720**, **722**, **726**, **729**, Artemis, none from Golgi, § 58, C. Nos. **719**, **725**, see No. 142. No. **730**, head probably of a goddess.

732–744 (N. A., 30). Nos. 732, 739, see No. 66. No. 735, Young-Greek like No. 20. No. 737, Roman soldier. No. 742, like No. 36. No. 744, see No. 708.

745–767 (N. A., 31). No. 745, eyes of alabaster inserted. Nos. 748, 760, 763, like No. 37 in miniature. Nos. 751, 756, 758, heads like No. 748, &c. No. 752, see § 57, F. No. 753, Silenus, see § 57, H, a. No. 754, § 58, D, d.

768–781 (N. A., 32). Nos. **768**, **769**, **776**, see No. 370. No. 778, Harpy or Siren.

782-824 (N. A., 33 and 34). No. 791, see No. 538. No. 813, see No. 370. Nos. 801, 810, 824, heads of the veiled women from the graves of Golgi, § 80. Many heads of boys from statues like No. 870.

825-835 (N. A., 35). Nos. 825, 831, 833, see No. 801.

836-856 (N. A.-F). No. 855, pine-cone inserted in the top of the burial-cippi No. (Inscr.) 156, &c. The rest are heads of the Perfect-Greek period, nearly all of the Roman age of the island, i. e., after the Christian era, § 6, § 70, b.

857-862 (N. A.-F, Z). Burial-reliefs, see No. 41A.

863-880 (N. A., 36). Nos. 864, 866, 868, male heads from the graves of Golgi, § 80. No. 870, 874, 879, a large number of statues of boys standing, clad, usually crowned with leaves and with some offering, such as was usually made to Aphrodite.

881-896 (N. A., 37). Nos. 883, 889, 896, see No. 870. Heads of boys like 870. Nos. 885, 890, 894, see No. 864.

897–909 (N. A., 38). No. 905, see No. 870. Heads of boys like 870. Nos. 903, 909, see No. 864.

911-1006 (N. A.-Cases I to 7, Z), with seven exceptions, are stone effigies of utensils from temple and graves of Golgi, § 64. The following are not utensils: Nos. 928, 939, 942, 948, 970, 977. No. 939, votive offering of a breast, § 61, b. No. 977, fragment from the temple of Golgi, probably a votive offering to Herakles, representing his battle with the Lernean Hydra; the two feet on our left, one of which a crab is biting, belong to Herakles; the two feet on our right are Iolaos's; between the heroes three of the arms of the Hydra (a cuttle-fish) are left.

1013 (N. A., 8, Z). Cows suckling calves, § 60, c.

1019 (N. A., 9, Z). See No. 1013.

1040 (N. A., 15, Z). Lamp, the handle ends in a ram's head.

1042 (N. A., 15, Z). See No. 1040.

1066 (N. A., 15 and 16, Z). Votive offerings for diseased eyes, ears, &c., \S 61, b.

1053 (N. A., 18, Z). Silenus, § 57, H. a.

1055-1062 (N. A., 19 and 20, Z). Votive offerings for diseased foot and leg, § 61, b.

1064-1110 (N. A., 21 to 25, Z). Hands holding various offerings, fragments of statues like No. 38; except Nos. 1066, 1067, 1070, 1073, votive offerings for a diseased arm and hand, § 61, b.

1111-1130 (N. A., 26 to 32, Z). See No. 370.

1132, 1133, 1135 (N. A., 33 and 34, Z). Capitals from the temple of Golgi. Nos. 1132, 1133, Phænician; No. 1135,

three-cornered Ionic capitals capped single columns used to support some offering.

1136 (N. A., 35, Z). See No. 41^A.

1137 (N. A., 35, Z). Cybele, marble, from Soli, § 58, G.

1137 (N. A., 15, Z), part of a mural crown, § 58, G.

1138 (N. A, 35, Z). Head of Aphrodite with high crown, from Leucolla, § 58, B.

1141–1147 (N. A., 36, Z). Nos. 1143, 1145, fragments of burial-reliefs, see No. 41° ; the others are pine-cones, see No. 855.

1148 (N. A., 37, Z). Side of a sarcophagus from Citium, \S 74, B, and D, c.

1150 (N. A., 38, Z). Fragment of a burial-relief, see No. 41^A.

1152-1170 (N. A.-A). Nos. 1158, 1166, see No. 172. Most of the others are heads with the *klaft*, \S 30, a, \S 45, b. No. 1167, player on the double pipes, \S 52, b.

1173–1178 (N. A.-A, Z). No. 1173, tombstone (pillar) from Golgi, crowned by spinxes, \S 77, C, b and c^3 ; the crescent and star is a Phænician symbol. Nos. 1174, 1175, burial-pillars from Golgi, \S 77 B. On 1174 the head of Hathor, \S 79, c. Nos. 1176, 1177, 1178, from the temple of Golgi; crescent and star, a Phænician symbol on 1177.

1179-1199 (N. A., 1). Nos. 1180, 1186, 1199, musicians, see No. 52. Nos. 1181, 1187, 1189, 1195, 1197, goddesses, see No. 67; to whom a sick woman prays in 1187, § 61, α. Nos. 1182, 1198, maskers, see No. 61. No. 1193, see No. 70.

INSCRIPTIONS (E. H.).

These are reserved for another hand-book. The following monuments are here noticed: Nos. 107-110, 134-137 (Case GG); 152-156, 158-175 (Cases 1, 2, 23, 24); burial-cippi, § 82. No. 163, burial-pillar, § 77, D. No. 164, burial-statue, § 788, a, § 81.

SARCOPHAGI (E. H.).

AA, from Amathus, see § 74, B; C, b; D, a and c.

BB, from Citium, see § 74, B; C, c.

CC, from Golgi, see § 74, B; D, b and c.

DD, from Amathus, see § 74, B; C, c.

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THE METROPOLITAN MUSEUM OF ART

1-15,04

HAND-BOOK No. 3

THE

STONE SCULPTURES

OF THE

CESNOLA COLLECTION

OF

CYPRIOTE ANTIQUITIES

In Halls 14, 18, and 19

PUBLISHED BY

THE METROPOLITAN MUSEUM OF ART







F407

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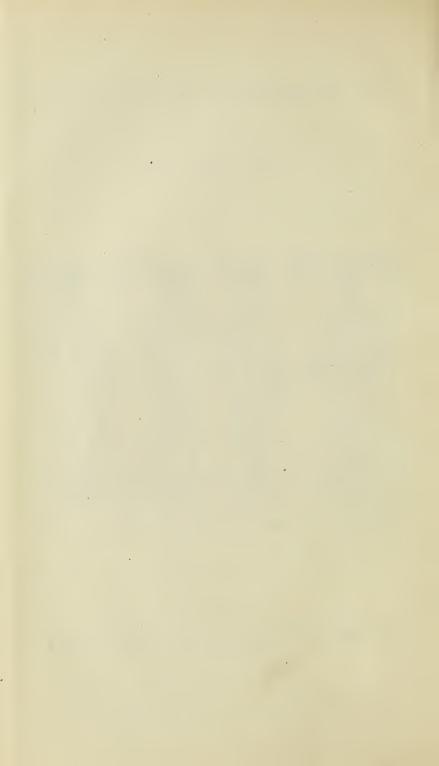
CESNOLA COLLECTION

OF

CYPRIOTE ANTIQUITIES

In Halls 14, 18, and 19

Since the publication of this Catalogue the number of Room 18 has been changed to 42, and that of Room 19 to 41





INTRODUCTION.

This hand-book is intended to embrace the stone sculptures, only, of the Cesnola Cypriote Collection, including the inscriptions, but it includes, for the visitor's convenience, the alabastra, and some miscellaneous objects found in tombs, together with a few objects not belonging to the collection, but exhibited in the same halls.

The Cesnola Collection of Cypriote Antiquities consists of objects exhumed in Cyprus by General L. P. di Cesnola during his residence in the island as United States Consul, from 1865 to 1877, and purchased by the Museum in two different portions, at times between 1873 and 1878. Besides the stone sculptures of this hand-book, the collection comprises a large number of inscriptions in Phoenician, Greek, Cypriote, and Latin; alabastra, pottery, terracottas, glass, bronzes, seal cylinders, engraved gems, coins, objects in gold and silver, ivory, bone, lead, iron, and other substances. A convenient and short summary of the contents of the collection and of the results of the explorations in Cyprus will be found in a contemporary account by John Taylor Johnston, first President of the Museum, entitled, "The Cesnola Collection in the Metropolitan Museum of Art, New York," and published as an Appendix to Cesnola's "Cyprus, its Ancient Cities, Tombs and Temples," pp. 449-456.

For further details respecting the particular objects, as well as further explanation of the significance of the whole collection, the reader is referred to the "Atlas of the Cesnola Collection of Cypriote Antiquities"; a publication issued under the auspices of the Museum, of which the first volume comprises the stone sculptures, the second the terracottas and pottery, and the third the bronzes, glass, gold, silver, gems and inscriptions.

An attempt to enumerate even the chief publications of the great body of literature grown up about this collection would be outside the scope of a brief hand-book. From the time of

their discovery, the importance of these objects for the understanding of the history of art and the arts, and of the ancient literatures, has been constantly recognized. Cyprus was the great meeting-point of the old races; and here are preserved invaluable relics of most, if not all, of them, enabling us to trace much of each separate national line of progress and influence, with (of course) much mingling and modification, from the earliest times down to their results and culmination in the works of Greece and Rome. Subsequent explorations in the islands and on the mainland of Greece, as well as in Asia Minor and regions farther east, and in Egypt and Africa, have continued to throw light upon, and to receive light from, the objects in this collection. No collection of antiquities serves more or better than this to determine the place of Greece in the history of art, or the process of earlier mixture and development.

The localities mentioned, where the various objects were found, are more fully described in the publications above named. The descriptions here given of the objects themselves are necessarily of the briefest, yet enough to show the great range of age, subject, and national idea, exhibited in the collection, or even in a single locality. The objects from the temple of Golgoi, for example, cover a period scarcely less than a thousand years in extent.

In the majority of cases the sculptures in the brown or gray calcareous stone were colored red, sometimes completely, sometimes partially; a fact more manifest when a wet sponge is passed over the surface of the stone. This fact of coloring is generally omitted in the description, unless some special reason (usually obvious) calls for its mention.

Of the crouching figures, so many of which were found at the temple of Apollo Hylates, near Curium, some, mentioned in the latter part of this hand-book, bear Cypriote inscriptions dedicatory to Apollo Hylates, and are to be found in the cases containing the inscriptions in Hall 14.

CESNOLA COLLECTION

CATALOGUE OF STONE SCULPTURES

Unless otherwise specified, the objects in this collection are composed of a marly chalk with an admixture of argillaceous clay. In general terms it may be designated as a calcareous stone. Most of the specimens are as clean and fresh as though recently cut, while others show a texture similar to sandstone, due to the washing out of the softer component. The stone is easily carved with a knife, and readily lends itself to sculpture.

The numbers in the catalogue begin and end in Hall 14, on the First Floor. The numbers in Halls Nos. 18 and 19 comprise the larger pieces of statuary in the centre and Northerly part of Room 18, and thence proceed along the Easterly and Southerly walls. For convenience, a considerable number of objects of Egyptian manufacture found in Cyprus are included in the present catalogue. A few other pieces of Oriental sculpture, not of the Cesnola collection, among them some Assyrian and Hittite mural plates, are described.

- I. SARCOPHAGUS of calcareous stone.* Cover, with slanting roof; a lion couchant at each corner; traces of red color on them. Case: on one end, Medusa beheaded by Perseus; Chrysaor and Pegasus issuing from her neck; Perseus with her head in his wallet, and crooked knife (harpé or falx) in his hand. Between Perseus and Medusa, a dog. Medusa is winged, while Pegasus is not. Perseus is bearded. On the other end, a chariot with two horses, and two figures. On one side, a banquet scene; on the other, a double hunting scene, with a cock between the two. Found in the necropolis of Golgoi. L. 6 ft., 7½ in.; h. with cover, 3 ft., 2 in.; h. of legs, 5 in.; h. of cover, I ft., 1½ in.; l. 6 ft., 9½ in. A very early example; the art Greek, with Phoenician and Assyrian influence. All finished in exquisite low relief. Date probably between 500 and 650 B. C. See Atlas (of the Cesnola Cypriote Collection, Vol. I., Pl. lxxiv.
- 2. SARCOPHAGUS. Mummy-shaped; female head, in relief, on the lid. Rounded projections at the shoulders, head, and foot of the cover. Letters, or marks, at each end of case and lid. Found in a tomb at Amathus. White marble. L. 7 ft., 4½ in.

*With regard to the material of this and the majority of articles in the Collection, see the general statements above.

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1366.

1367

- 3. SARCOPHAGUS. On one end, four similar representations of the nude Aphrodite or Astarte; on the other, four similar grotesque representations of the god Bes, or perhaps of the Phoenician Pataïci. On the two sides, the two parts of a funeral procession. Borders above and below, egg-andtongue, ball, and lotus decoration; at the ends of the sides, the Assyrian sacred tree; at the sides of the ends, vines. Traces of coloring still strongly visible. Four sphinxes adorned the corners of the lid, the apices of which had a fanlike ornament. Date probably about 500 B. C. Fully described in *Atlas*, Vol. I., Pl. cxlix. and cl. Made of a peculiar stone found near Amathus: shows the effect of water, which has removed some of the ingredients and given the stone the appearance of sandstone. Found at Amathus. Dimensions, 7 ft., 9½ in. x 5 ft., 2 in. x 3 ft., 2½ in.
- 4. SARCOPHAGUS. Mummy-shaped; female head sculptured on the lid. Traces of a Phoenician (?) inscription faintly visible on the lid. Found in the necropolis of Citium. White marble. L. 6 ft., 11¼ in.
- 5. HERCULES, bearded; lion's skin head dress, open jaws making face-opening; forepaws knotted over breast; hind foot in front of apron; club; quiver, and remnants of bow. Under the lion's skin, a short-sleeved tunic, or chiton, belted at the waist. (Shown reversed in the Frontispiece.) See *Atlas*, I. lxxxviii., No. 585. Found west of the temple at Golgoi. H. 7 ft., 1½ in. See No. 1433.
- 6. STATUE of full length female figure, with long chiton, and himation falling like a veil over the head behind, and wrapped about the body. Long ear-rings. Late Greek style. From the ruins at Golgoi. H. 6 ft., $3\frac{1}{2}$ in.
- 7. STATUE of headless male figure, clad in belted tunic and himation, which are wrought to represent knitted work. Peculiar breast-necklace composed of scarabs and "S" spiral links, supported on braided chain. Dagger in sheath hanging from the girdle. Feet gone. From the ruins of a temple at Pyla. H. 4 ft., ½ in.
- 8. ARCHAIC STATUE of a figure with curly hair, wreath of leaves with rosettes; chiton and himation. Feet gone. Probably a worshiper. Temple, Golgoi. H. 3 ft., 7% in. See Pl. iii.
- 9. ARCHAIC STATUE of a male figure; hair in short twisted tresses, bound with a diadem with rosettes. Dress, a

tunic, a short-sleeved coat, and a folded garment slung over the shoulder and held by a belt, from which, on the left, hang a pouch and dagger. Gone below the knees. Temple, Golgoi. H. 3 ft., $5\frac{1}{2}$ in. See Pl. iii.

- 10. STATUE of a female figure; wreath of leaves above a row of curls; chiton and himation in folds. Feet gone. Temple, Golgoi. H. 4 ft., 1½ in. (Shown reversed in Pl. iii.)
- 11. ARCHAIC MALE FIGURE, probably a priest. Close fitting chiton; himation in folds, over left shoulder. Leaf and acorn wreath over a row of curls on forehead; hair laid forward from crown. Beard in four and five rows of curls. Feet and hands gone. From temple at Golgoi. H. 4 ft., 10½ in. See Pl. iv.
- 12. ARCHAIC STATUE of a priest or worshiper, with wreath of leaves with rosettes, and leafy branch in right hand. Hair and beard in curls; close fitting chiton, with himation in folds over left shoulder; feet with sandals. See Pl. i. Temple, Golgoi. H. 6 ft., 1½ in.
- 13. ARCHAIC CYPRIOTE STATUE of bearded figure; conical crested cap with reticulated surface; long robe; close fitting chiton; fringed himation over left shoulder. Red color on drapery and lips. Edge of hair and beard in curls. Bracelets on forearms. (Shown reversed in Pl. i.) Temple, Golgoi. H. 6 ft., 3½ in.
- 14. STATUE of priest or worshiper. General style much like following: Short sleeved chiton; close fitting; himation in folds over 1eft shoulder. Hair in short prominent fringe of curls over forehead; beard in short curls ending in longer curls. Leafy and floral wreath. Traces of red color on lips and garments. Holds box in right hand; dove, by the wings, in left hand. Feet with sandals. See frontispiece and *Atlas*, Pl. lxviii., No. 453. Temple, Golgoi. H. 5 ft., 4¾ in.
- 15. STATUE of priest or worshiper; about the head, a wreath of leaves with flowers; patera in right hand; in left hand a box and broken branch. Hair and beard in short curls; dress, chiton and himation. Shoes on feet. See frontispiece and Atlas, Pl. lxiv., No. 430. Temple, Golgoi. H. 5 ft., 10½ in.
- 16. STATUE of headless male figure, clad in Greek chiton and himation. Fragment still remaining of branch held by right hand. Left hand, resting on a pillar, holds the head of a horned animal. Probably a worshiper. Temple, Golgoi. H. 5 ft., 6 in.

- 17. ARCHAIC STATUE. Greek. Fragment of a draped female figure of heroic size. Left hand holds a portion of the drapery. From the ruins of Cythrea. H. 4 ft., 2 in.
- 18. APHRODITE, draped statue, with a winged Eros on her left arm. High head-dress, with palmette-leaves and two nude representations of Ishtar. Necklace, with long acorn pendants. Bracelet. Hair, with twisted band, and curl on each shoulder. Dress, chiton with diploïdion, and peplos. Gone below knees. Probably of fourth century B. C. Temple, Golgoi. H. 4 ft., 134 in. See Pl. iv. and Atlas, Pl. cvii., No. 695.
- of curls over forehead, full beard indicated by raised surface marked by graved lines; clothing, a tunic and himation, in Greek style. In right hand, a leafy branch; in left, a round box. Traces of red color. Gone below knees. Probably a worshiper. Portrait? Temple, Golgoi. H. 5 ft., 4¾ in.
- 20. ARCHAIC STATUE of a priest (probably) of Aphrodite. Curly beard; draped with chiton and himation. Dress has a band of lotus blossom and bud ornamentation near the bottom; pointed cap with bull's head as crest, sides divided into panels decorated with sacred-tree pattern; long curls falling over the shoulders in front; prominent breasts; right hand holding a cup or bowl; left hand, a dove. On the left arm, behind, near the shoulder, an inscription in Cypriote characters reads: "I am of the Paphian;" i. e. either "I am a statue of the Paphian," or "I belong to the Paphian." The inscription is probably of the 5th or early 4th century B. C. Found west of the temple at Golgoi. H. 7 ft., 1½ in. See frontispiece and Atlas, Pl. lxv., No. 431.
- 21. STATUE. Head-dress, belt and apron in imitation of old Egyptian. Close chiton marked by vertical bands. Left forearm joined by a dowel, as in many of the archaic Athenian statues; on it an inscription in Cypriote characters, not later than the beginning of the fourth century B. C., reading "Of Timagoras am I." Right hand at side. Gone below knees. Found west of the temple at Golgoi. H. 4 ft., 4% in.
- 22. ARCHAIC STATUE. Head-dress in borrowed Egyptian style. Beard and eyebrows indicated by raised surface. Large himation, in which the right arm is folded. Left hand at side. Feet bare. Probably 5th or 6th century B. C. See Pl. i. Temple, Golgoi. H. 5 ft., 2 in.

1351

- 23. ARCHAIC ROYAL STATUE. Short beard indicated by raised surface. Head-dress, close fitting garment and kilt, Egyptian style. Spiral ear-rings, Cypriote style. Apparently a portrait of a Cypriote prince. About the 7th century B. C. Gone below knees. Found west of the temple of Golgoi. H. 4 ft., 6½ in. (Shown reversed in Pl. ii.)
- 24. MALE STATUE. Conical crested helmet with side flaps; hair in mass behind; short sleeved chiton; himation over 1353 left shoulder with right arm folded in same; beard in sections that end in a curl; feet bare. Temple, Golgoi. H. 5 ft., 53% in. See Pl. i.
- 25. ARCHAIC STATUE. About head, a garland, with curls beneath. Hair in tresses down the back. Dress nearly as in 27; short sleeved chiton; belt and antique Egyptian banded apron, with imitation of Hathor head with winged disk in front. Armlet on each arm. Gone below knees. Graeco-Phoenician. Temple, Golgoi. H. 4 ft., 43/4 in.
- 26. STATUE OF APOLLO? Hair in curls above forehead, ridges across top of head, tresses down the back. Closefitting, short-sleeved undergarment; himation over left shoulder; double laurel branch in right hand. Gone below knees. Possibly an Apollo; the Resheph Mical, or Apollo Amyclaean, of Cyprus. Temple, Golgoi. H. 3 ft., 113/4 in. See Pl. ii.
- 27. ARCHAIC STATUE. Egyptian head-dress, closefitting robe, rich collar with floral and geometrical pattern. Kilt with folds, uraei and disks; belt. Beard indicated by a raised surface, in Cypriote style. Armlet, like those in gold, silver and bronze in the Cesnola Collection. Back unfinished. Gone below knees. Temple, Golgoi. H. 4 ft., 53/4 in. See Pl. ii.
- 28. ARCHAIC STATUE. Head-dress, tight-fitting garment, and rich collar with floral and geometrical patterns, in Egyptian style. Beard indicated by raised surface. Cypriote armlet, with rosette. Belt with rosette. Gone below knees. . Found in the temple at Golgoi. H. 3 ft., 115% in. See Pl. iv.
- 29. ARCHAIC STATUE. Hair in ridges, curls on forehead, and tresses down the back. Dress, tunic and striped kilt with uraei in Egyptian style. Large armlets. Gone below 1356. knees. Traces of red and yellow color. Graeco-Phoenician. H. 3 ft., 53/4 in. Temple, Golgoi. See Pl. iii.
- 30. STATUE of male figure, with imitation of the doublecrown of Egypt, collar in floral and geometrical pattern, and

antique Egyptian kilt, with uraei and disks. Belt in sections. Short curls in rows below head-dress. Beard in curls. Temple, Golgoi. H. 4 ft., 31/4 in. (Shown reversed in Pl. ii.)

- 31. STATUE OF APHRODITE? Head, diadem adorned with rosettes; row of curls beneath; hair in masses behind; close-fitting, short-sleeved chiton; drawers tied by a knot like that in use by the Cypriote women of to-day; the hands holding the ends of the cord. Gone below knees. Probably the Phoenico-Cypriote Aphrodite. Temple, Golgoi. H. 3 ft., 1/2 in. See Pl. iii.
- 32. STATUE of male figure; crested conical, knitted cap; sleeveless chiton; belt; stripes; kilt; leopard's skin, thrown over the left shoulder. Spiral armlets. Gone below knees. Temple, Golgoi. H. 4 ft., 1/2 in. See Pl. ii.
- 33. STATUE of male figure. Helmet, crested, adorned with rosette and two lotus flowers, with cheek-pieces. Hair in mass behind. Spiral ear-rings; large necklace-collar; doublering-armlet with large rosette; dress, short-sleeved tunic and Egyptian kilt. Gone below knees. See Pl. ii, and Atlas, Pl. xxxi., No. 212. Found near the temple at Golgoi. H. 4 ft., 2 in.
- 34. STATUE of figure with tight-fitting cap with side flaps; hair in masses behind; chiton, and himation in which the right arm is wrapped. Feet bare. Temple, Golgoi. H. 5 ft., 35/8 in See Pl. i.
- 35. SEPULCHRAL STELE in form of pilaster; with head of Hathor (with calf's ears), and a great collar or necklace in four bands. Probably sixth century B. C. Necropolis, Golgoi. H. 2 ft., 10½ in.
 - 36. MALE FIGURE, headless. Garment from neck to knees in folds, bound with belt or cord with pendent ends and holding suspended bottle. Left hand holds flask at side; right holds a round object, fruit? Spiral bracelets. A sepulchral relief, from temple at Pyla. H. 3 ft., $2\frac{1}{2}$ in.
- 37. SEPULCHRAL STELE. Relief of a man, in a deep Short-sleeved chiton. In left hand a dove; its beak held by the right hand. Necropolis, Golgoi. H. 2 ft., 10 in.
- 38. STATUE. Figure with Phrygian cap, lapels falling on the shoulders. Long-sleeved chiton and diploidion belted at the 1350 waist. Spiral bracelets. From the ruins of the temple of Apollo Hylates, at Curium. Made of the calcareous stone found near Amathus. H. 2 ft., 7 in.

1256

1354.

1414

- 39. VOTIVE STELE. Behind the head of the erect figure is the lower part of a seated sphinx; figure is clothed in a long knitted (?) garment, which extends to feet. Hands at sides, with elbows slightly bent; holding indistinct round objects. Hair in straight lines, bound in wreath and ending in curls. From the temple at Golgoi. H. 2 ft., 5½ in.
- 40. PART OF STATUE of a bearded figure; conical cap with side flaps; long robe and fringed himation, within which the right arm is doubled. Spiral armlet. Beard in braids. Found west of the temple at Golgoi. H. 3 ft., 1½ in. See Pl. iv.
- 41. STATUE. Draped female figure, wanting head and feet. Left hand holds a branch; right hand, an object whose remnants suggest a mirror. Dress, long chiton and himation. Four necklaces with two rows of pendants; beneath them, a long neck-chain with seals. Bracelets. All the necklaces (except parts of the fifth) have their counterparts in the gold of the Cesnola collection. Found in ruins at Curium. H. 3 ft., 5 in. See Pl. iv. and *Atlas*, Pl. xc., No. 588.
- 42. HEAD AND TORSO. Hair in curls over forehead. Turban-like, tufted head-dress and large pendent ear-rings, like those of a statue in the Louvre, Paris. Throat-necklace of one, six, and two strings of beads, with oblong, incised plaques. On torso, five necklaces of flattened ribbed beads, with pendants, and a round breast medallion. Actual necklaces in gold, and medallion in gold with agate centre, of identical shape with those here sculptured, occur among the gold objects of the Cesnola Collection. Found west of the temple of Golgoi. Head, h. 12¾ in. Torso, h. I ft., 4¼ in. See Atlas, I., xv., Nos. 18, 20, and the gold objects in Vol. III.
- in masses behind, short-sleeved chiton with broad belt. Gone below knees. Temple, Golgoi. H. 2 ft., 7½ in.
- behind; short-sleeved, close-fitting chiton; undergirt belt with rosettes; ear-rings; spiral armlets. Gone from knees. Temple, Golgoi. H. 2 ft. 4½ in.
- Bracelets; signet ring; foot with shoe; chiton with short, openwork sleeve, and himation. Traces of red color. Temple, Golgoi. H. 2 ft., 10 in.

- 46. STATUE of female figure with wreath of leaves and double row of acorns; long chiton; himation that passes over left shoulder and is gathered about the body. Shoes on feet. Probably a worshiper. Temple, Golgoi. H. 3 ft., 71/4 in. (Shown reversed in Pl. i.)
- 47. STATUE of male figure, clad in chiton and full himation in folds. Left arm holds a round object. Feet bare. Leafy wreath over short curly hair. Greek type. Found on a layer 1349 of ashes; and face bears traces of fire. Temple, Golgoi. H. 3 ft., 4½ in.
 - 48. STATUE of male figure, with chiton and himation, wreath of leaves with oviform pendants over a row of curls; dove in left hand, and box in right. Gone from ankles. A worshiper. Temple, Golgoi. H. 3 ft., 1 in. (Shown reversed in Pl. i.)
 - 49. STATUETTE of boy, with short-sleeved chiton and diploidion in folds. Wreath of erect leaves on head, probably denoting a worshiper. Double row of curls on forehead; mass of hair behind. Left hand holds a bottle-shaped object; right hand broken. Red color. Gone below ankles. Temple, Golgoi. H. 2 ft., 73/4 in.
 - 50. STATUE of female figure, with wreath of leaves with acorn-pendants above a row of curls; sleeved chiton falling to the feet. Feet with shoes. Left hand holding a dove by the wings. Traces of red color. Probably a worshiper. Temple, Golgoi. H. 3 ft., 31/4 in. (Shown reversed in Pl. i.)
 - 51. SEPULCHRAL RELIEF. Four seated figures; one woman with peplos, and three men, one on the right holds a patera. Only six feet visible; sandals. Necropolis, Golgoi. H. 4 ft., 11¼ in.
 - 52. SEPULCHRAL STELE with two groups, each in a recess; palmette ornament at top. Above, two bearded male figures, each with rosette-wreath and patera, reclining on a couch with cushions; below, a man, with rosette-wreath, and woman, with peplos, seated, doubtless with clasped right hands when the sculpture was unbroken, before a small table with food. Necropolis, Golgoi. H. 4 ft., I in., w. 2 ft., 6 in.
 - 53. SEPULCHRAL STELE, with seated woman in niche in relief; mantle covering her head; shoes on her feet; fruit in her lap. Crossed feet. Necropolis, Golgoi. H. 4 ft., 81/4 in., w. 2 ft., 3 in.

1403

1401

- 54. SEPULCHRAL STELE. Seated group; bearded man with rosette-wreath, and woman, with fringe of curls and peplos, clasping hands; seated on chair with square frame. Necropolis, Golgoi. H. 3 ft., 113/4 in., w. 1 ft., 10 in.
- 55. SEPULCHRAL GROUP, sculptured in a recess. Two figures, wearing turban-like fillets; man reclining on couch, woman seated, with table, fruits, and a loaf. Necropolis, Golgoi. H. 3 ft., 3/4 in., w. 2 ft., 51/2 in.

56. SEPULCHRAL RELIEF. Draped male figure, with horse behind him in niche. Turban-like wreath, curls. Hima- / 397 tion in folds. Two holes in the stone, probably for attaching a wreath. Gone below knees. Cemetery near Dali. H. 4 ft., 31/8 in., w. 2 ft., 5 in.

57. GREEK SEPULCHRAL STELE. Shape, rude imitation of an aedicula, or little temple. Seated woman, in high relief. Hair in waves; peplos. Ear-rings and necklace. Chiton with short, open-work sleeves; belted at waist. Hands clasped. Shoes. Necropolis at Salamis. H. 3 ft., 5\% in., w. 1 ft., 3\frac{1}{2} in.

58. GROUP of seated female, and child standing at her left. Both figures in long mantles. The woman has a triple row of curls over forehead. The child, assisted by the woman, holds a box, or shrine, which has relief ornamentation. Portion of chair-arm visible between the two figures. On the base below the child in a Greek inscription: "Zoilus of Golgoi made" it. Necropolis, Golgoi. H. 3 ft., 85% in., w. 2 ft., 10 in. See Atlas, I. Pl. cxxxviii., No. 1032; III., cl., Suppl. No. 4.

1381.

- 59. FEMALE HEAD, with large double, leafy wreath; hair laid forward, ending in double row of small curls over forehead: four pendant curls before each ear and mass of curls behind. H. 117/8 in.
- 60. BEARDED HEAD; with leafy wreath and pendant of acorns? Hair laid forward and parted over forehead and falling in locks at side of head. Beard in vertical rows of short curls. H. 11½ in.
- 61. FEMALE HEAD. Turban head-dress; necklace band with four rows of beads, resembling that of No. 42. Heavy double oval ear-rings. The jewels have their exact counterpart in the gold of the Cesnola Collection. Hair in straight ridges. Temple, Golgoi. H. 8 in.
- 62. FUNERARY HEAD, male; with rosette chaplet over short hair. Roman. H. 75% in.

- 63. BEARDED MALE HEAD, from a funerary relief. Locks of hair and beard cut in relief. Part of the back of the funerary slab still remains, colored red. H. 101/4 in.
- 64. SIDE OF A SARCOPHAGUS, of the Roman period. On it, in relief, appear two wreaths, two bulls, and two (false) ring handles. All within a sunken panel with beaded and raised border. Found at Citium. L. 5 ft. 91/4 in.
 - 65. HEAD, with crested conical cap with side flaps; hair in masses on neck. Temple, Golgoi. H. 11 in.
- 66. HEAD, with crested conical cap with side flaps; short 1274 curls over forehead; hair in masses behind. Dali. H. 10 in.
 - 67. FACE AND BEARD of statue; conical cap with flaps; beard in long, blunt point. Golgoi. L. (face and beard) 1 ft., 2 in.
 - 68. PART OF A MALE HEAD. Beard in small locks in vertical and horizontal lines. Hair parted in locks; vine wreath about the head. Near the temple, Golgoi. H. 9½ in.
 - 69. FACE AND HEAD of statue, with beard in two braids, each ending in a large curl. Face partly covered by lowered sides of helmet. Golgoi. L. (face and beard) 113/4 in.
 - 70. FRONT OF MALE HEAD. Beard indicated by a raised surface. Near the Temple, Golgoi. H. 101/4 in.
 - 71. MALE HEAD. Edge of hair and beard shown by raised surface. Hair in mass behind. H. about 1 ft.
 - 72. SEPULCHRAL STELE, in form of pilaster with palmette capital and two volutes, a modification of the lotus motive. Ornament above shows two winged sphinxes, resting against a conventionalized tree. Compare No. 75. Necropolis, Golgoi. H. 4 ft., 61/8 in., w. 2 ft., 8 in.
 - 73. MORTUARY STELE in form of a pilaster; top only. Capital of conventionalized plant forms, terminating in volutes; above, another pattern, ending with volutes, between which is the head of Hathor or Aphrodite. Necropolis, Golgoi. H. I ft., 111/4 in., w. 1 ft., 6 in. See Atlas, Vol. I., Pl. xviii., 26.
 - 74. SEPULCHRAL STELE. Capital relief formed of a conventional plant or sacred tree, with lotus flowers hanging between the branches or leaves; in the midst the head of 1419 Hathor. Necropolis, Golgoi. H., I ft., 6 in., w. 2 ft., 63/4 in. See Atlas, Vol. I., Pl. xxii., 51.







PLATE I.

75. SEPULCHRAL STELE. Upper portion of stele, in form of a pilaster, with palmette capital and volutes; above, a sphinx on each side of a flowering shrub or sacred tree; below, 1420. a sun and crescent; and other ornaments. Necropolis, Golgoi. H. 2 ft., 6 in., w. 2 ft., 6 in.

76. SEPULCHRAL STELE, upper portion. Capital ornament; conventional plants, somewhat resembling the Assyrian tree, with hanging lotus flowers. On either side a crowned, winged standing sphinx. Necropolis, Golgoi, H. 2 ft., 13/4 in., w. 2 ft., 11 in. See Atlas, Vol. I., Pl. c., 672.

- 77. FRAGMENT of colossal statue. Egyptian kilt, with parallel folds or gathers, below which are two pendent uraei, with disk or globe; under each of the heads is a conventional palmette. Beneath is the head of Hathor. A Graeco-Phoenician imitation of Egyptian motive. Found west of the temple at Golgoi. H. 2 ft., 83/4 in., w. 21 in.
- 78. TOP OF A SEPULCHRAL STELE. Surmounted by two winged sphinxes, back to back, with a palmette between them; one paw of each resting on an acroterion with palmette ornament. The support of the sphinxes has an egg-and-dart moulding. Below, a raised band, or knotted scarf, colored red. Necropolis, Golgoi. H. 2 ft., 103/4 in., w. 2 ft., 3 in.

- 79. STATUE of kneeling archer with quiver, Fragment of. Chiton, leaving shoulders bare. Quiver decorated with a lion's 140 4 head. Temple, Golgoi. H. 2 ft., 31/2 in.
- 80. FRAGMENT of a relief; upper part of a bearded figure, clad in chiton and himation. Ruins of a temple at Curium. H. 2 ft., 41/2 in.
- 81. ARCHAIC MALE FIGURE. Erect; short-sleeved chiton in vertical stripes; himation over left shoulder, in folds. Head, feet, and hands gone. From temple at Golgoi. H. 3 ft., 10½ in.
- 82. MALE FIGURE. Short-sleeved, plain chiton; himation in folds over right shoulder, edges gathered in band down the front. Right hand holds spray of olive leaves; left partly gone. Lacks head and feet. In the Greek style. Temple at Golgoi. H. 4 ft., 4 in.
- 83. ARCHAIC FEMALE FIGURE. Short-sleeved, knit chiton; garment over left shoulder, in small folds; gathered about waist and falling in large folds. Right hand gone; left

holds three pieces of fruit in fold of garment. Three strands of hair on each shoulder. Lacks head and feet. From ruins near Palaeo-Castro. H. 3 ft., 8½ in. (Shown reversed in Pl. iv.)

- 84. MALE FIGURE. Ribbed chiton; himation in folds over left shoulder. Lacks head and feet. From temple at Golgoi. H. 3 ft., 7½ in.
- 85. VOTIVE STELE. Female figure, in long robe. Neck-lace of beads, with pendant. Found west of the temple at Golgoi. H. I ft., 8 7-16 in.
- 86. FEMALE HEAD. Head-cloth or close-fitting wigh hanging behind the ears. Traces of red color on the lips. Temple, Golgoi. H. 41/8 in.
 - 87. PART OF STATUETTE of female; chiton; conventional head-dress; two tresses fall on each shoulder in front. Temple, Golgoi. H. 1 ft., 15% in.
 - 88. FEMALE HEAD of same general description as No. 86. Temple, Golgoi. H. 5¾ in.
 - Long chiton. Hair in ridges drawn back from the forehead. Temple, Golgoi. H. 17% in.
 - ? 1068 90. STATUETTE. Low head-dress falling behind the ears; long robe. Left hand holds a round object. Temple, Golgoi. H. 1134 in.
 - 91. VOTIVE OFFERING of a dropsical (?) person. Figure of sick person on couch. In front a female, probably a goddess (Aphrodite?), clad in long robe; hair in curls; double necklace; flower in hand. Temple, Golgoi. H. 6 5-16 in., l. 9½ in.
 - 1031. 92. STATUETTE. Figure, in long robe and skull-cap, raises a mask to the head, in the left hand. Temple, Golgoi. H. 91/8 in.
 - 93. STATUETTE. Figure reclining on a couch; fillet on head; long, short-sleeved robe. Temple, Golgoi. H. 4 3-16 in.
 - 94. STATUETTE of female figure; head-dress as in No. 88; garment, a plaited kilt. Temple, Golgoi. H. 1 ft., 9-16 in.
 - 95. FEMALE HEAD of nearly same general description as No. 88. Spiral earrings. Temple, Golgoi. H. 47% in.

- 96. PART OF STATUETTE. Female figure; hair with three tresses falling on each shoulder in front; close-fitting chiton and belt. Temple, Golgoi. H. 8 5-16 in.
- 97. HEAD. Head-dress nearly as in No. 88; spiral earrings. Temple, Golgoi. H. 2 in.
- 98. STATUETTE of figure playing the double flute, with phorbeia, or mouth-strap; long robe. Temple, Golgoi. H. 101/4 in.
- 99. HARPER, playing with a plectrum. Part of statue. Head-dress as in No. 88 and many other pieces. Found west of the temple at Golgoi. H. 1 ft., 6 in.
 - 100. PART OF STATUETTE. Female; head-dress in ridges across above the forehead; three tresses falling forward on each shoulder; short-sleeved, close-fitting chiton. Temple, Golgoi. H. 11½ in.
 - IOI. HEAD. Hair or head-dress in transverse bands, as in No. 100. Traces of fire. From the ruins of Idalium (Dali). H. $3\frac{1}{2}$ in.
 - 102. HEAD. Flat diadem; hair in mass behind. Dali. H. 3 13-16 in.
 - 103. STATUETTE. Female; long robe; bead necklace; lotus flower in left hand. Temple, Golgoi. H. 1 ft., 1% in.
 - 104-109. CUPS AND DISHES. Necropolis, Golgoi. D. $2\frac{1}{2}-4\frac{1}{2}$ in. 108 has two ears.
 - 110-116. MORTUARY LAMPS of various shapes, some with traces of fire still remaining. No. 111 has shape of a bull's head. Necropolis, Golgoi. L. $3\frac{1}{2}-4\frac{3}{4}$ in.
 - 117-119. MORTUARY VASES with handles; roughly made; unfinished? Necropolis, Golgoi. H. $3\frac{1}{2}-4\frac{3}{4}$ in.
 - 120. SHALLOW BOWL, or basin with ears; part of edge gone. Necropolis, Golgoi. D. 9 in.
 - 121-123. MORTUARY VASES, rudely made. Necropolis, Golgoi. H. 23/8—31/2 in.
 - 124. FEMALE FIGURE seated in high-backed chair, holding an infant on left arm. Bead necklace. Tomb at Dali. H. 6¾ in.

- 125. STATUETTE of female playing a tambourine. Long chiton. Low head-dress, falling behind the ears. Temple, Golgoi. H. 16½ in.
- 126. SEATED FEMALE FIGURE with infant; of same general description as No. 124. Head-dress, a peplos. Temple, Golgoi. H. 61/8 in.
- behind the ears; long chiton; himation. Dali. H. 1 ft., 3% in.
- as Nos. 124, 126. Head-peplos; chiton; robe with red-colored fringes. Temple, Golgoi. H. 73% in.
- 7 1055 129. STATUETTE. Figure of same general description as No. 127, but head-dress hangs over shoulders in front. Temple, Golgoi. H. 1 ft., 8 in.
 - 130. STATUETTE. Diadem over the hair, like 102. Close-fitting chiton and belt like No. 44. Back unfinished. Temple, Golgoi. H. 115% in.
 - 131. SEATED FEMALE FIGURE with child, similar to 126, 128, and others. Elaborate frisure; peplos, chiton, and himation. Child's head-dress best seen in this specimen. It is a high conical cap with side-flaps reaching to the neck. Pink pigment remaining. Temple, Golgoi. H. 113/4 in.
 - 132. SEATED FEMALE FIGURE, with child, similar generally to the last. Peplos over head; two necklaces with amulets and pendants. Temple, Golgoi. H. 10 in.
 - 133. FEMALE HEAD. Heavy turban or folded peplos, which falls behind the shoulders. Temple, Golgoi. H. 4 in.
 - 134. SEATED FEMALE, with child, of same general character as No. 132. Temple, Golgoi. H. 7½ in.
- 135. SEATED FEMALE FIGURE; peplos on head; long robe; bead-necklace, with pendant. Hands appear to have held a bird and a flower. Temple, Golgoi. H. 10 in.
 - 136. SEATED FEMALE, of same general character as 124, 132, etc.; broad collar. Temple, Golgoi. H. 81/8 in.
 - 102(9)? 137. STATUETTE. One of a number of similarly clad statuettes, which probably were choral figures; this one with a bear's head, No. 216 with a deer's head; others, as No. 212, playing the double flute, etc. Dress, chiton and diplois, with himation. Temple, Golgoi. H. 83% in.

- 138. HAWK-HEADED STATUETTE. Lappets fall from the head upon the shoulders in front. Belt and kilt with uraei in imitation of Egyptian style. Similar to figures of Harmachis. Found in the ruins of the temple of Apollo Hylates, Curium. H. I ft., 35% in.
- 139. PORTION OF A STATUE. Figure playing the double flute, with *phorbeia*, or mouth-strap. Head-dress, the frequent close-fitting one in Egyptian style; garment, a close-fitting, short-sleeved chiton. Figures of this sort have also been found at Camirus, in Rhodes. Found west of the temple at Golgoi. H. I ft., 4 in.
- 140. YOUNG FEMALE HEAD. Frisure in transverse ridges; band of small puffs over the forehead. Temple, Golgoi. H. 61-16 in.
 - 141. STATUETTE of female; high head-dress, chiton, belt and kilt resembling the Egyptian style; spiral armlets; earrings. Temple, Golgoi. H. 17 in.
 - double flute. Broad head-dress; long robe. Temple, Golgoi. H. 65% in.
 - 143-152. MORTUARY LAMPS. Necropolis, Golgoi. L. 23/8—41/4 in.
 - 153. VOTIVE OFFERING; round, altar-shaped; like a spool or hourglass; traces of fire inside, as if once used for a lamp. Temple, Golgoi. H. 3 in., D. 2½ in.
 - 154. TEMPLE-SHAPED LAMP. Back unfinished. Ionic pilaster, with two square plinths on each side. Temple, Golgoi. H. 10 in., L. 11½ in.; Aperture 67/8 x 5½ in.
 - _155-163. PATERAE; dishes and like utensils. Necropolis, Golgoi. D. 33/8—43/8 in.
- general character with Nos. 124, 132, etc. Traces of red color. Temple, Golgoi. H. 9 in.
 - looy. 165. STATUETTE of female; long robe; flower in left land; hair in ridges or bandeaux, like No. 89; bead necklace. Traces of reddish color. Found west of the temple, Golgoi. H. I ft., 4 in.
- general character with No. 154. Peplos over head; long chiton; ear-rings; necklace. Temple, Golgoi. H. 71/8 in.

- shoulder; dress, chiton, and himation or peplos. Temple, Golgoi. H. 1 ft. 5% in.
 - 168. FEMALE HEAD. Head-dress in Egyptian style. Hair in mass at sides of neck. Found west of the temple, Golgoi. H. 45% in.
- behind ears; spiral ear-rings; close-fitting, short-sleeved chiton; broad belt passing between the legs. Temple, Golgoi. H. 1 ft., 3¹/₄ in.
 - 170. FEMALE HEAD; flat diadem with three relief rosettes; hair in masses behind. Weathered. Temple, Golgoi. H. 4 in.
- ?1057. 171. STATUETTE of figure with head-dress falling behind the ears; close-fitting chiton; himation. Unfinished? Temple, Golgoi. H. 1 ft., 3\% in.
- 172. SEATED FEMALE, with child, generally like No. 124. Details clear. Temple, Golgoi. H. 6 15-16 in.
 - 173. FEMALE HEAD, with ear-rings; otherwise like No. 102. Temple, Golgoi. H. 3¹/₄ in.
- 174. SEATED FEMALE, with child, of same general description as No. 124. Temple, Golgoi. H. 73% in.
- 175. SEATED FEMALE, with child, generally like No. 124. Necklace with pendant. Heads gone. Temple, Golgoi. H. 5 in.
 - 176. FEMALE HEAD; frisure in bands drawn from a central parting. Fillet under the hair, on forehead. Temple, Golgoi. H. 4½ in.
 - 177. STATUETTE of figure with hair in ridges about the head; three tresses falling on each shoulder in front; chiton and himation. Temple, Golgoi. H. 113/8 in.
 - 178. HEAD. Head-dress turban-like, with four rows of braids; hair in masses behind; curls over forehead; peculiar spiral ear-rings. Found west of the temple, Golgoi. H. 45% in.
 - 179. STATUETTE. Diadem over the hair; close-fitting chiton and undergirt belt like No. 169. Temple, Golgoi. H. 111/4 in.

- 180. STATUETTE of male figure; holding a serpent against either cheek; three serpents hanging over the (Egyptian-like?) head-dress. Clad in a chiton. Ruins of Amathus. H. 16¹/₄ in.
 - 181. SEATED FEMALE, generally like Nos. 128, 131. Rude. Temple, Golgoi. H. 5½ in.
- robe; hand holding a flower; hair bound by a fillet. Braids or wig. Temple, Golgoi. H. 1 ft., 3/4 in.
- double flute. Flower-crown on head; hair parted in waves; three tresses falling on each shoulder in front. Temple, Golgoi. H. 8 in.
 - 184. FACE from statue of heroic size. Dove carved on skull-cap. Temple, Golgoi. H. 15 in.
 - 184A. FEMALE HEAD. Wig or head-cloth in Cypro-Egyptian style. Temple, Golgoi. H. 4 in.
- double flute. Curled hair bound with a fillet, and falling in tresses in front and behind. Curious spiral ear-rings. Ruins of a temple at Amathus. H. 6¹/₄ in.
 - 186. FEMALE HEAD. Hair, in curls and waves, bound with a fillet tied in a knot over the forehead. Traces of red color on lips. Temple, Golgoi. H. 63/4 in.
- 187. PART OF STATUETTE of figure, probably a worshiper, carrying a ram over his shoulders. Hair in locks over the forehead; clothing, chiton and diploïs, or chiton girt about the loins. Curium, in the ruins of a temple to Apollo Hylates. H. I ft., 1/8 in.
 - 188. HEAD. Head-dress, Egypto-Cyprian style; spiral ear-rings; necklace of large beads. Golgoi. H. 5 in.
 - 189. TEMPLE-SHAPED LAMP, generally like No. 154, but higher and narrower. Paneled sides. Temple, Golgoi. H. 8¾ in., w. 8 in. Aperture, 5½ in. square.
 - 190-192. HANDLES of praefericula, or incense pans. Each terminates in a ram's head. Temple, Golgoi. L. of handles, $4\frac{1}{2}-5\frac{5}{8}$ in.
 - 193. HANDLE of *praefericulum*, double, the parts joined at the outer end, and terminating in one ram's head. Temple, Golgoi. L. (handle) 7 in.

- 194. MORTAR, with ears. Necropolis, Golgoi. H. 47/8 in., d. 53/4 in.
- 195-197. STRAINERS. Necropolis, Golgoi. D. 3¾—4½ in.
- 198. PATERA, with three ears (two handles and a nozzle). Golgoi. H. 3 in., d. 8 in.
 - 199-200. CUPS. Necropolis, Golgoi. D. 3-31/4 in.
- 201. FEMALE HEAD; flat diadem with three rosettes in relief; hair falling behind the shoulders. Temple, Golgoi. H. 53/8 in.
- 202. PART OF STATUETTE of figure blowing the double flute; head with peculiar wreath in transverse ridges; hair falling on shoulders; phorbeia (mouth strap) with side straps. Temple, Golgoi. H. I ft., 1½ in.
 - 203. FEMALE HEAD. Spiral ear-rings; flat diadem, with three relief rosettes; hair as in No. 201. Temple, Golgoi. H. 6 in.
- 204. STATUETTE. Conical cap; chiton reaching to the feet; himation, in which the right arm is doubled. Hand holds a round object. Spiral ear-rings. Temple, Golgoi. H. 1 ft., 83% in.
 - 205. FEMALE HEAD of same general character as Nos. 201, 203. Large ear-rings. Temple, Golgoi. H. 5 % in.
 - 206. STATUETTE. Conical cap; hair falling on shoulders; long chiton; himation with folds. Temple, Golgoi. H. I ft., 7 in.
 - 207. FEMALE HEAD. Flat diadem, without rosettes. Temple, Golgoi. H. 4 in.
 - phorbeia and side-strap; hair curled in locks; fillet or garland. Chiton and himation. Temple, Golgoi. H. 9 7-16 in.
 - 209. FEMALE HEAD. Head-dress, Egypto-Cyprian. Temple, Golgoi. H. 45% in.
 - 210. FIGURE with Egyptian head-dress; chiton and kilt. Temple, Golgoi. H. 7 in.
 - 211. FEMALE HEAD of same general character as No. 207. Temple, Golgoi. H. 41/8 in.

- 212. STATUETTE of figure playing the double flute. See Nos. 139 and 216. Temple, Golgoi. H. 7¹/₄ in.
- 213. FEMALE HEAD. Egypto-Cyprian head-dress. Temple, Golgoi. H. 3¾ in.
- 214. FEMALE HEAD. Head-dress a peplos, with ruffle over forehead and plaits extending back over the head. Temple, Golgoi. H. 35% in.
- 215. PART OF STATUETTE. Peplos over the head; necklace of large beads, with pendant; hand holding a lotus flower. Temple, Golgoi. H. 79-16 in.
- 216. STATUETTE of figure with deer's (?) head. See No. 137 for complete explanation. Temple, Golgoi. H. 101/8 in.
 - 1145. 217. STATUETTE of reclining figure, bearded; of same character as No. 93. Temple, Golgoi. H. 35% in.
 - dress; close-fitting, short-sleeved chiton, with diplois and himation. Temple, Golgoi. H. I ft., 10% in.
 - 219. HEAD. Hair wrought in ridges; curls over the fore-head. Ruins of Idalium (Dali). H. $4\frac{1}{2}$ in.
- 220. STATUE OF APHRODITE. Peplos over head, Egypto-Cyprian style; long chiton. Long ear-rings, with curious pendants; double bead-necklace, with pendants; right hand holds a lotus flower. Temple, Golgoi. H. 2 ft., 6 in.
 - 221. FEMALE HEAD. Flat diadem over forehead; hoop ear-rings. Temple, Golgoi. H. 6½ in.
 - 222. STATUETTE of reclining male figure, much like Nos. 93 and 217. Pointed cap; row of curls over forehead. Temple, Golgoi. H. 5½ in., l. 7¾ in.
 - 223. STATUETTE of figure with conical cap, hair falling behind the ears, spiral ear-rings, short sleeved chiton, and himation in which the right arm is folded. Temple, Golgoi. H. 2 ft., $3\frac{1}{4}$ in.
- ty/6 224. HEAD. Conical cap, with cheek-pieces covering the ears. Temple, Golgoi. H. 75% in.
 - 225-226. HANDLES of praefericula, with ram's head at the end of each. Temple, Golgoi. L. 5% in. and 9 in.
 - 227. SMALL BOWL. Necropolis, Golgoi. D. 41/4 in.

228. VASE, top of, diamond shaped; oval below; opening round. Necropolis, Golgoi. H. 3½ in.

229-230. HANDLED VASES or ewers. Necropolis, Golgoi. H. $5\frac{1}{2}$ in. and 4 in. respectively.

231-233. CUPS. Necropolis, Golgoi. D. 21/2-23/4 in.

234-238. ALABASTRA. Necropolis, Golgoi. H. 7 11-16 in. to 95% in.

239-241. VASES WITH EARS or handles. Necropolis, Golgoi. H. $3\frac{1}{2}$ — $4\frac{5}{8}$ in.

242. HEAD. Egypto-Cyprian head-dress. Like 102. Temple, Golgoi. H. 4½ in.

243. STATUETTE. Conical cap; hair falling behind on shoulders; long chiton; himation. Temple, Golgoi. H. 1. ft., 7 in.

244. HEAD. Band or fillet with seven relief rosettes; spiral ear-rings; curls over forehead. Temple, Golgoi. H. 65% in.

245. STATUETTE. Conical cap; long chiton; himation. Temple, Golgoi. H. 1 ft., 10¾ in.

246. FEMALE HEAD. Spiral ear-rings. Temple, Golgoi. H. 4½ in.

247. STATUETTE. Of same general description as No. 179, but with conical cap. Temple, Golgoi. H. 1 ft., 53% in.

248. HEAD. Conical cap; hair falling on back. Dali. H. 83% in.

249. HEAD. Low head-dress, Egypto-Cypriote style. Like 173. Found at Potamia, near the ancient Idalium. H. 2¾ in.

250. PART OF STATUETTE of female; low head-dress with curious ear-covering; ear-rings. Temple, Golgoi. H. 57% in.

251. STATUETTE. Tiara about hair, which falls in tresses on each side. Flower (?) in right hand. Himation. Temple, Golgoi. H. 57% in.

252. STATUETTE with conical cap, long chiton, and himation. Fragment, reddish purple color. Dali. H. 11½ in.

lotus flower in the hand; long tresses behind; flat crown-like diadem. Temple, Golgoi. H. 7½ in.

254. STATUETTE. Generally like No. 223, but much smaller. Temple, Golgoi. H. 7¹/₄ in.

255. MALE HEAD. Conical cap. Temple, Golgoi. H. 7 in.

tion. Temple, Golgoi. H. 91% in.

257. STATUETTE of same general style as No. 44. Chiton with short sleeves; broad undergirt belt fastened between legs (see 179), decorated with rosettes. Spiral armlets and earrings. Temple, Golgoi. H. 2 ft., 27% in.

258. HEAD of same general description as No. 255. Temple, Golgoi. H. 87% in.

carrying a ram over his shoulders. Doubtless a sacrificant. Temple, Golgoi. H. 934 in.

7 1021. 260. GROUP. Man-headed and lion-headed sphinxes, back to back; style, Assyro-Egyptian. Carved from one stone. Temple, Golgoi. H. I ft., 4 in.

Curly hair; clad in chiton, belt and kilt. Temple, Golgoi. H. 10½ in.

262. STATUETTE of figure in conical cap, masses of hair behind neck; chiton, belt and kilt in Egyptian style. Temple, Golgoi. H. 2 ft., 23% in.

263-264. CUP AND PATERA. Necropolis, Golgoi. D. $3\frac{1}{2}$ - $3\frac{3}{4}$ in.

265. BASE OF GOBLET, with fluted foot. Necropolis, Golgoi. H. 37% in., d. 4 in.

266. OBLONG TRAY (tablet?). At one end a rounded projection with hole, as if for suspension. Necropolis, Golgoi. Size 7¾ x 3 in.

267-268. WHORLS, or spindle weights. Necropolis, Golgoi. D. 11/4—11/2 in.

269. CUP. Necropolis, Golgoi. H. 21/2 in., d. 31/2 in.

270. PATERA, originally supported by human headed sphinx; head and end of wing remain. Tomb at Cythrea. H. 2½ in., d. 4½ in.

271. BASE OF GOBLET. Necropolis, Golgoi. H. 41/4 in., d. 4 in.

272. BASE OF GOBLET with feet. Necropolis, Golgoi. H. $3\frac{5}{8}$ in., d. $2\frac{1}{2}$ in.

273. TWO-HANDED VASE. Necropolis, Golgoi. H. 5¼ in.

274. RUDE VASE OR GOBLET. Necropolis, Golgoi. H. 3¼ in.

275. TWO-HANDLED VASE. Necropolis, Golgoi. H. 278 in.

276. CUP OR PATERA. Necropolis, Golgoi. H. 134 in., d. 378 in.

277. VASE. Necropolis, Golgoi. H. 17/8 in.

278. TWO-EARED CUP. Necropolis, Golgoi. D. 21/2 in.

279. FRAGMENT OF VESSEL, with animal's head in relief. Temple, Golgoi. H. 3¹/₄ in. See 270.

280. FRAGMENT OF GOBLET with high foot. Necropolis, Golgoi. H. 3 11-16 in., d. 31/4 in.

1002. 281. FIGURE with conical head-dress; long chiton and himation. Temple, Golgoi. H. 1 ft., 5 in.

282. HEAD. Conical cap. Row of short curls on forehead. Hair falling behind the back. Dali. H. 73/8 in.

283. STATUETTE. Figure with high conical cap. Long chiton; himation. Hair over the shoulders. Temple, Golgoi. H. 1 ft., 71/8 in.

284. HEAD. Hair in masses behind the ears. Conical cap. Temple, Golgoi. H. 6 in.

285. FIGURE of same general description as No. 281, but larger. Temple, Golgoi. H. 1 ft., 10 in.

286. HEAD. Close-fitting head-dress; hair in masses behind. Temple, Golgoi. H. 6 in.

287. HEAD. Curls over forehead; hair in masses behind the ears. Temple, Golgoi. H. 3¹/₄ in.

288. STATUETTE. Conical cap; hair falling behind the ears; long chiton, showing coarse woven texture; himation; box in right hand. Temple, Golgoi. H. 10½ in.

- 289. HEAD. Conical cap, and hair falling behind ears. Temple, Golgoi. H. 5¹/₄ in.
- of the same piece, which was formerly supported by caryatides, of which the heads remain—wearing Egyptian head-dresses. Hair in long tresses behind the ears, with three tresses on each shoulder in front. Diadem on forehead. Large ear-rings; two necklaces with pendants; long, sleeved chiton; himation, held up by left hand, which also holds a fan or mirror; spiral bracelets with animal heads at ends; sandals; lotus flower in right hand. Temple, Golgoi. H. (figure) 8 in. See *Atlas*, I., Pl. lvii., 365.
 - 291. FEMALE HEAD of same general description as No. 184A. Temple, Golgoi. H. 35% in.
 - 292. STATUETTE, like No. 281. Fragment. Temple, Golgoi. H. 834 in.
 - 293. HEAD with conical cap and hair falling behind ears. Dali. H. 3¾ in.
 - 294. HEAD, with close-fitting head-dress; curls over fore-head. Temple, Golgoi. H. 3½ in.
 - 295. SEATED FEMALE FIGURE, with child, like No. 172; chair-back with curved top and acute-angled corners. Two necklaces with pendants. Temple, Golgoi. H. 4½ in.
- Nos. 131, 164, 166. Temple, Golgoi. H. 5½ in.
- 1130. 297. SEATED WOMAN, with child; much like No. 296, but child held nearly upright, in left arm. Head gone. Temple, Golgoi. H. 4½ in.
- 1138 298. RAM-HEADED SEATED FIGURE. Hands on sides of chair. Tomb, Golgoi. H. 37% in.
- erally as No. 298. Painted in black and red. H. 3¹/₄ in.
 - 300. SEATED FIGURE, in chair, like No. 296, but with a ram's head. Temple, Golgoi. H. 4½ in.
- with uraei in frieze, palm trees at sides, erect ibis-headed figure in centre. Temple, Golgoi. H. 45% in. See Atlas, I., Pl. lvii., 377.

302. SEATED FIGURE; hands on chair-arms. Otherwise much like No. 296, but the dress is peculiar. Golgoi. H. 4¹/₄ in.

303. SEATED FIGURE; arms resting on chair-arms; plain head-dress; long robe. Hole in front of the knees and likewise on each side. Necklace of color; whole decorated with colors. From a tomb at Amathus. H. 4½ in.

304. MALE FIGURE, nude; apparently a pugilist. Temple, Golgoi. H. 67% in.

305. STATUETTE. Probably an Amazon. Helmet or cap with ruffled crest; curls over forehead; hair in masses behind; short-sleeved coat; chiton with diploïdion and front sash. Broken shield. Temple, Golgoi. H. 6 7-16 in.

dress, chiton, belt and kilt. Very large eyes. Temple, Golgoi. H. 6 13-16 in.

out. 6. 307. FIGURE with flat diadem ornamented with relief rosettes; broad undergirt belt with large rosette. Temple, Golgoi. H. 5 in.

308. FEMALE HEAD. Similar to No. 101. Carpassia, on a mountain in the N. E. of Cyprus. H. 3¾ in.

309. HEAD with conical cap. Temple, Golgoi. H. 41/8 in.

310. HEAD. Peplos close over head, falling behind. Ruins of Idalium. H. 3 in.

311. HEAD AND BUST, probably a charioteer. Temple, Golgoi. H. 4 in.

312. FEMALE HEAD. Hair in curls, confined with fillet. Potamia, near Idalium. H. 35/8 in.

313. HEAD. Flat head-band; hair in masses behind. Temple, Golgoi. H. $3\frac{1}{2}$ in.

314. CHARIOT-WARRIOR (?) upper part of. Helmet with loose cheek pieces; shield on back. Temple, Golgoi. H. 6 in.

315. PART OF STATUETTE of a female; flat head-band; a peplos, falling behind; long chiton; himation. Temple, Golgoi. H. 478 in.

Temple, Golgoi. H. 6 in.

- with marked plaits in Egyptian style; hand at breast. Collar, chiton, belt and kilt. Colored pink. Tomb, Amathus, H. 478 in.
 - 318. FEMALE STATUETTE. Long chiton; peplos over head, falling behind; lotus flower in hand. Temple, Golgoi. H. 63% in.
- 319. STATUETTE. Long chiton; himation; flat-band head-dress; hair in masses behind. Temple, Golgoi. H. 51/8 in.
 - 320. STATUETTE. Arms at sides; long chiton; himation Temple, Golgoi. H. 5% in.
 - 321. FEMALE STATUETTE. Long chiton; peplos falling over back of head; lotus flower in right hand. Temple, Golgoi. H. 5¾ in.
 - Short chiton, sleeveless; belt, holding an undergirt flap. Temple, Golgoi. H. 41/8 in.
 - 323. FEMALE HEAD. Head-dress in plaits, extending back from forehead, and falling behind. Temple, Golgoi. H. 234 in.
 - 324. HEAD. Long hair falling behind the ears; transverse plaited bands in front. Ruins of Idalium. H. 23/4 in.
 - 325. HEAD with conical cap. Temple, Golgoi. H. 3¾ in.
 - 326. HEAD with conical cap. H. 33% in.
 - 327. OBLONG BOX, on feet, the latter connected by a framework. Necropolis, Golgoi. H. 5 in. Top $6\frac{1}{2} \times 3\frac{3}{4}$ in.
 - 328. BOX, much like the last; rude female figure in relief at each end; on one side an antelope chased by a dog, in relief; swastikas on the other side. Lower portion of side support, reticulated. Tomb, Idalium. H. 4½ in. Top 45% x 3 in.
 - 329. BOX. Like No. 331 below, but slightly different lozenge decoration. Necropolis, Golgoi. H. 45% in. Top 67% x 45% in.
 - 330. BOX. Generally like No. 327, except framework connecting the feet. Decorated with dots and incised lozenge pattern. Necropolis, Golgoi. H. 4¾ in. Top 7¾ x 4¾ in.

- 331. BOX. Ornamented with incised lines, diamond pattern; cup-shaped depressions. Projection, with hole, on one side, to fasten a cover. Necropolis, Golgoi. H. 63/4 in. Top 83/4 x 4 in.
- 332. BOX. Rude human figure at each end, with swastikas. Antelope on either side of man; patterns of incised lines on sides, saw-tooth pattern. Necropolis, Golgoi. H. 63% in. Top $8\frac{1}{2} \times 5\frac{1}{4}$ in.
- 333. MOUNTED HORSEMAN, fragment of. Temple ruins, Curium. H. 55% in.
- 1042. 334. PART OF STATUETTE. Conical cap; broad undergirt belt, with diamond-shaped ornament in front. Temple, Golgoi. H. 1 ft., 5½ in.
 - 335. HEAD with pointed cap; hair in masses behind neck. Temple, Golgoi. H. $6\frac{1}{4}$ in.
- 1063. 336. FIGURE with curly hair; chiton; himation in folds. Temple, Golgoi. H. 15 in.
 - 337. HEAD with conical cap; hair back of neck. Ruins at Idalium. H. $5\frac{1}{2}$ in.
 - 338. MALE FIGURE; conical cap; hair falling behind on shoulders; chiton; himation. Temple, Golgoi. H. I ft., 5½ in.
 - 339. FEMALE HEAD AND NECK, with conical cap, with oval knob at top. Hair in masses behind. Spiral ear-rings. Temple, Golgoi. H. 65% in.
 - 340. FEMALE FIGURE; chiton and himation. Rounded cap with knob. Round object in left hand. Temple, Golgoi. H. $17\frac{1}{2}$ in.
 - 341. STATUETTE like a caryatid. Hemispherical base; cylindrical capital. Long, sleeved robe. Temple, Golgoi. H. 10½ in.
 - 342. HEAD with pointed cap; hair in masses on neck. Temple, Golgoi. H. $4\frac{1}{2}$ in.
 - 343. PART OF STATUETTE with conical head-dress; chiton; himation. Dali. H. 8 in.
 - 344. HEAD. Conical cap with side flaps; hair falling behind ears. Temple, Golgoi. H. 5½ in.





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 PLATE II.

- 345. STATUETTE. Male figure; conical cap; long chiton; himation. Temple, Golgoi. H. 111/8 in.
- 346. MALE HEAD with conical cap; hair falling behind on shoulders. Temple, Golgoi. H. $5\frac{1}{2}$ in.
- 347. PART OF STATUETTE. Male figure; conical cap with side flaps; broad masses of hair, or head-dress, behind. Temple, Golgoi. H. 7¾ in.
- 348. HEAD. Pointed cap; hair in masses behind neck. Temple, Golgoi. H. 5 in.
- 349. STATUETTE. Figure with high conical cap with flaps; curls over forehead; long chiton, and himation. Temple, Golgoi. H. 2 ft., 21/8 in.
- 350. FEMALE HEAD. Flat diadem; spiral ear-rings. Dali. H. 3½ in.
- 1004. 351. STATUETTE of bearded figure; conical cap; chiton; fringed himation. Temple, Golgoi. H. 1 ft., 2½ in.
- 352. GROUP. Banquet, of five persons; three reclining males; two seated females. Base, irregular diamond-shaped, with a rectangular hole cut in it. Temple, Golgoi. H. 67% in. Size 13 x 9½ in.
 - 353. STATUETTE. Conical cap with flaps; hair in masses on neck; himation. Temple, Golgoi. H. 2 ft., 23/8 in.
 - 354. HEAD. Conical cap, with side flaps; hair in masses behind. Temple, Golgoi. H. $8\frac{1}{4}$ in.
- 112. 355. HEAD of a snake. Like following. Temple, Golgoi. L. 45% in.
 - 356. HEAD of a snake. Fragment. Temple, Golgoi. L. 41/4 in.
- 106. 357. LION, crouching. Sphinx? Temple, Golgoi. H. 378 in., l. 6 in.
- 358. HORSE, with saddle and trappings. Fragment. Tomb, Tamassus. H. 4 in., l. 57/8 in.
 - 359. HEAD of an animal with short horns. Necropolis, Golgoi. H. 27/8 in.
 - 360. FRAGMENT of man riding an animal with horns. Ruins, Curium. H. 434 in.

- 361. HORSE'S HEAD, with bridle and blinder. Temple, Golgoi. L. 4 in.
- 1088 362. FRAGMENT of patera, or tazza, supported by a winged sphinx. Necropolis, Idalium. H. 5½ in.
- 363. SWORD HILT, terminating in eagle's head. Colors, red and blue. Temple, Golgoi. H. 8¾ in.
 - 364. RELIEF, showing a winged animal. Fragment. Temple, Golgoi. H. 4 in.
 - 365. VOTIVE OFFERING; a pair of eyes, carved in relief. Red color. Temple, Golgoi. H. 27/8 in.
 - 366. PAIR OF VOTIVE EYES. Temple, Golgoi. H. 5 in.
 - 367. VOTIVE EYES. Hole in the tablet for suspension. Temple, Golgoi. H. 3% in.
 - 368. VOTIVE EYE. Temple, Golgoi. H. 21/4 in.
 - 369. VOTIVE EYE. Temple, Golgoi. H. 3 in.
 - 370. VOTIVE OFFERING (leper's?). Swollen face, without nose. Temple, Golgoi. H. 4½ in.
 - 371. VOTIVE EAR, with ear-ring. Temple, Golgoi. H. 3½ in.
 - 372. VOTIVE OFFERING; a thumb, or great toe. Temple, Golgoi. H. 27/8 in.
 - 373. VOTIVE OFFERING, a thumb. Temple, Golgoi. H. 2½ in.
 - 374. MALE HEAD. Conical cap with side flaps. Temple, Golgoi. H. 6 in.
- falling behind ears; spiral ear-rings; sleeveless chiton; broad undergirt belt, with large rosette in lozenge-shaped enclosure. Temple, Golgoi. H. 1 ft., 6½ in.
 - 376. HEAD with pointed cap; hair falling behind back; spiral ear-rings. Temple, Golgoi. H. 51/8 in.
 - 377. PART OF STATUETTE. Much like No. 375, but with spiral armlets; relief rosettes on diadem; three rosettes on undergirt belt, one of which is part of a vertical band. Temple, Golgoi. H. I ft., 61/4 in.

- 378. FEMALE HEAD. Round cap; flat diadem with five rosettes in relief; hair in masses behind neck. Dali. H. 7 in.
- 379. PORTION OF STATUETTE with conical cap, long sleeved chiton, and himation. Temple, Golgoi. H. 1 ft., 5 in.
- 380. HEAD. Generally like No. 346, but smaller. Temple, Golgoi. H. 5½ in.
- 381. HEAD OF YOUTH; pointed cap; row of curls about forehead. Temple, Golgoi. H. $7\frac{1}{2}$ in.
- 382. BACK OF HEAD with crested helmet. Found with the triple Geryon, No. 390, and probably belonging to it. Temple, Golgoi. H. 6 in.
- 383. TRIPLE GERYON, A fragment of the, represented as a triple warrior, with shields ornamented in relief. The only remaining head has a beard, and wears a crested helmet with ear-guards. Temple, Golgoi. H. 45% in., 1. 634 in.
 - 384. TRIPLE GERYON, Fragment of the. Much like 383. Each right arm is raised as if to hurl a javelin. Temple, Golgoi. H. 2½ in., l. 2¾ in.
 - 385. BACK OF HEAD, from a triple Geryon; the same as No. 382, but a little more of the detail present. H. $6\frac{1}{4}$ in.
 - 1052. 386. PART OF A STATUETTE. Figure with bow and quiver. Sleeveless chiton, its seams marked by a double ridge; belt and kilt; ear-rings; head-dress falling behind the ears. Temple, Golgoi. H. $4\frac{1}{2}$ in.
 - 387. FEMALE HEAD. Plain fillet tied in bow on top, confining hair in bandeaux, with two rows of curls over forehead. Temple, Golgoi. H. 53% in.
 - chiton; himation; round object in each hand. Temple, Golgoi. H. I ft., II II-16 in.
 - 389. STATUETTE of figure with flat diadem or low head-dress, falling behind ears; close-fitting chiton displaying the form. Temple, Golgoi. H. 7¹/₄ in.
- 192 390. TRIPLE GERYON. Part of statuette. Two of the heads are probably Nos. 382 and 385. Right arm was raised. Shields decorated in relief; the centre, with a representation of the rescue of the dead body of Achilles from the Trojans (by Ajax?); the right, Perseus about to behead the Gorgon

Medusa; the left, a Centaur with human foreleg (the rest obliterated). On the chiton, below the shields, a double representation of Hercules killing the Nemean lion. Temple, Golgoi. H. I ft., 8¾ in.

- 391. MALE HEAD. Head-cloth close-fitting in front, falling behind the ears; spiral ear-rings; beard indicated by a raised surface. Temple, Golgoi. H. 5½ in.
 - 392. PORTION OF STATUETTE. Nude in front; himation falling from the shoulders behind; hair in a mass of tresses behind; pouch hangs from left shoulder; below, the end of a dagger; small lyre in left hand. Temple, Golgoi. H. I ft., 4 in.
 - 393. VOTIVE OFFERING. Apparently a votive phallus, but perhaps some ornamental detail. Temple, Golgoi.
- 394. PORTION of the waist of a statue. On the belt, in relief, Hercules killing the Nemean lion. Temple, Golgoi. H. 6½ in.
- 395. VOTIVE OFFERING; group of two (ewes) with their lambs. Temple, Golgoi. H. 6½ in.
 - 396. VOTIVE OFFERING. Chariot and four horses, with remains of two figures with outstretched arms. Temple, Golgoi. H. 51/8 in.
 - 397. CORNUCOPIA. Temple, Golgoi. H. 101/2 in.
 - 398. FRAGMENT of procession of young females, in relief. Temple, Golgoi. H. 6 in.
 - 399. FRAGMENT OF A LYRE. Temple, Golgoi. H. 7¹/₄ in.
 - 1086. 400. FRAGMENT of a stele, with winged sphinx in high relief; woman's head, with curly hair and band or chaplet. Necropolis, Salamis. H. I ft., 3/4 in.
 - 401. VOTIVE TABLET, A fragment of. Stern of a ship, with part of helmsman. Temple, Golgoi. H. 6½ in.
 - 402. VOTIVE OFFERING. Face swollen on one side. Temple, Golgoi. H. 4½ in.
 - 403. HEAD. Generally like No. 346, but smaller. Conical cap with hair behind. Traces of red color. Temple, Golgoi. H. 55% in.

- front; hair in curls over forehead, three tresses on each shoulder in front, broad mass behind; close-fitting chiton; coat-like himation. Temple, Golgoi. H. I ft., 5 % in.
 - 405. HEAD of same general description as No. 387. Hair in braids, bound with fillet. Temple, Golgoi. H. 4 13-16 in.
- short sword. Helmet, with cheek and nose-pieces; short-sleeved chiton; belt; kilt with double uraeus. Temple, Golgoi. H. 10 9-16 in.
 - 407. FEMALE HEAD with wreath of leaves about hair with row of curls over forehead. Castle of St. Hilarion. H. 67% in.
- locks. Short-sleeved long chiton; himation over left shoulder; spiral armlets. Temple, Golgoi. H. I ft., I in.
 - 409. FEMALE HEAD. Fillet; hair in bandeaux; single row of curls over forehead. Temple, Golgoi. H. 6½ in.
 - 410. FEMALE HEAD. Hair in straight lines from crown of the head forward, tied under fillet, making a row of curls over forehead. Temple, Golgoi. H. 6 in.
 - 411. FEMALE HEAD. Broad wreath of interlaced leaves; short curls in front. Temple, Golgoi. H. 65% in.
 - 412. FEMALE HEAD. Single wreath of leaves; short curls on forehead. Temple, Golgoi. H. 4¾ in.
 - 413. FEMALE HEAD. Fillet; frisure in straight tresses falling behind the ears. Temple, Golgoi. H. 5 13-16 in.
 - 414. HEAD with pointed cap, showing knitted texture; beard in short curls; hair falling behind back. Golgoi. H. 7% in.
 - 415. MALE HEAD. Wreath; short, curly hair. Temple, Golgoi. H. 41/4 in.
 - 416. FEMALE HEAD. Similar to No. 413. Temple, Golgoi. H. 47-16 in.
 - wings, in right hand. Sleeved chiton, and himation, both in stiff folds; fillet; hair with short curls over forehead; spiral armlets. Red color. Temple, Golgoi. H. 2 ft., 1/8 in.

- 418. PORTION of bearded figure, with helmet covering the ears. Chiton and himation. Temple, Golgoi. H. 5 5-16 in.
- 419. FRONT PORTION of a head, with broad diadem on which are large rosettes in relief. Beard indicated by a raised surface. West of temple, Golgoi. H. 8¾ in.
- 420. PART OF STATUETTE, nude to belt; showing traces of fire. Helmet with crest of two lotus flowers, and rosette in front; flaps show a lotus border. Belt; kilt with head of Medusa, or imitation of Hathor, from whose mouth protrude two asps; above it, an eye; below, two-winged serpents. Spiral armlets and ear-rings; broad necklace or collar. Some object in right hand. An adaptation of Egyptian models of the XVIII. dynasty: strong resemblance to Queen Tii. Temple, Golgoi. H. I ft., I134 in. See Atlas, I., xlii., 279.
- 421. BEARDED HEAD, Portion of a, with wreath of leaves; three rows of curls over forehead; beard in four parallel bands, which are covered with incised slanting lines. Temple, Golgoi. H. 8¾ in.
- 1046.a. 422. FIGURE, with broad undergirt belt, on which is a rosette; flat diadem, with three rosettes, about the head. Temple, Golgoi. H. 8 in.
- ? 1035 . 423. PART OF STATUE; sleeveless chiton; belt; kilt with mask and other ornaments in relief; spiral armlets. Ruins, Amathus. H. 14½ in.
 - 424. FEMALE HEAD. Wreath; row of curls over forehead. Temple, Golgoi. H. 4 in.
 - 425. FRAGMENT. Portion of broad necklace, or collar, from a statue. Ruins, Amathus. H. 97% in.
 - 426. VOTIVE OFFERING. Portion of chariot with four horses, and two persons driving. Temple, Golgoi. H. 61/4 in.
 - 427. FRAGMENT of pair of horses, with trappings. Temple, Golgoi. H. 81/8 in.
 - 428. ARCHITECTURAL ORNAMENT. Lotus flower in relief. Temple, Golgoi. H. 53/4 in.
 - 429. VOTIVE OFFERING; a woman's breast. Temple, Golgoi. H. 31/8 in.
 - 430. PART OF CAMEL, with saddle, riders and baggage. Temple, Golgoi. H. 103/4 in.

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- 431. MOUNTED HORSEMAN. Fragment. Head gone. Red color. Temple of Apollo Hylates, Curium. H. 3¾ in.
- 432. MALE HEAD. High wreath of leaves; short curls. Temple, Golgoi. H. 6 in.
- 433. STATUETTE of male figure, with upraised arm. Hair in short curls. Chiton and belt; over which is a coat-like himation. Red color. Temple, Golgoi. H. 1 ft.
 - 434. HEAD. Thick wreath. Heavy hair in short curls, and falling behind on the neck. Ruins, Idalium. H. 5 in.
 - 435. MALE HEAD. Garland of leaves; short curls round the forehead and behind. Ruins, Idalium. H. 6 15-16 in.
 - her robe. Pointed head-dress, or hood, with rosettes; chiton; himation; large ear-rings; necklace. Temple, Golgoi. H. 1 ft., 3¹/₄ in.
 - 437. MALE HEAD. Wreath, and triple row of short curls over forehead. Temple, Golgoi. H. 65% in.
 - 438 FEMALE HEAD. Row of curls over forehead. Wavy tresses behind the neck. Rosette at the ear. Temple, Golgoi. H. 5 in.
 - 439. FEMALE HEAD. Broad band about forehead. Near the temple, Golgoi. H. 41/4 in.
 - 440. FEMALE HEAD. Hair in parallel tresses; fillet tied in knot over forehead; two rows of curls over forehead. Temple, Golgoi. H. 47% in.
 - 441. MALE HEAD with double wreath, and curly hair on forehead. Ruins, Idalium. H. 41/8 in.
 - 442. MALE HEAD. Small fillet; hair in straight lines from crown; row of curls over forehead. Ruins, Idalium. H. 5½ in.
 - 443. FEMALE HEAD with twisted diadem, hair in straight bands from crown. Ruins, Idalium. H. 31/8 in.
 - 444. HORSE AND RIDER. Fragment; body of rider gone. Fore feet of horse on a couchant lion. Ruins, Cythrea. H. 6 11-16 in.
 - 445. FEMALE HEAD with short, curly hair; ear-rings with pear-shaped pendants. Temple, Golgoi. H. 37% in.

- 446. MALE HEAD. Short hair, with curls over forehead, and high wreath of leaves. Ruins, Idalium. H. 5 13-16 in.
- 447. HEAD with pointed helmet and side flaps. Hair in masses behind. Temple, Golgoi. H. 5 13-16 in.
- 448. HEAD. Similar to the preceding. Temple, Golgoi. H. 41/8 in.
- 449. HEAD. Pointed head-dress. Hair falling on neck behind. Like 447. Temple, Golgoi. H. 4 5-16 in.
- 450. HEAD. Broad and flat. Pointed head-dress. Hair in masses behind. Resembles a head cut in high relief. Temple, Golgoi. H. $4\frac{1}{2}$ in.
- 451. HEAD. Conical cap with ridged crest; otherwise generally like No. 449. H. $4\frac{1}{2}$ in.
- 123. 452. BEARDED STATUETTE, Upper part of a. Curly locks, bound with fillet, and falling behind the shoulders. Head turned to left. Curly beard. Temple, Golgoi. H. 4½ in.
 - 453. HEAD. Much like No. 449, but conical cap higher, with seams differently placed. H. 5½ in.
- Ears on top of head. Nude. Arms and legs gone. Temple, Golgoi. H. 5½ in.
 - 455. HEAD. Pointed cap with flaps. Hair in masses behind. H. 3% in.
 - 456-461. HEADS. Generally of same description as the last. Temple, Golgoi. H. 35/8—43/4 in.
- 1047. 462. STATUE. Hair in curls; beard, a raised surface; close-fitting chiton; belt undergirt; on it, four rosettes. Spiral armlets. Temple, Golgoi. H. 2 ft., 31/4 in.
 - 463. FEMALE LYRE-PLAYER. Veiled head; chiton; himation. Temple, Golgoi. H. 5 1-16 in.
 - 464. HEAD with pointed cap; hair massed behind. Temple, Golgoi. H. 31/4 in.
 - 465. HEAD generally similar to preceding. Temple, Golgoi. H. 3 9-16 in.
- 466. RUDE SATYR. Nude. Large, bearded face; prominent buttocks. Similar to No. 454. Temple, Golgoi. H. 5½ in.

- 467. HEAD generally like No. 447. Temple, Golgoi. H. 4½ in.
- 468. HERCULES with lion's skin, etc., Fragment of a Temple, Golgoi. H. 25% in.
- 469. DEMETER, or her attendant. Female head with basket head-dress, and peplos over it and falling behind. Temple, Golgoi. H. 15% in.
- double flute. Singular arrangement of hair. Similar to Egyptian style. Temple, Golgoi. H. 2% in.
- two coiled snakes. (Perhaps Hercules killing the Hydra.) Temple, Golgoi. H. 7 in.
- 473. PORTION OF A CORNICE, with lion's head gargoyle. Architectural fragment. Ruins of temple of Apollo Hylates, Curium. Length, 1 ft., 3 in.
 - 474. COW, rudely carved. Diamond-shaped decoration in red. Votive offering. Temple, Golgoi. H. 6½ in.
 - 475. VOTIVE OFFERING; a ram, kneeling, or lying down. Temple, Golgoi. H. 25% in.
 - 476. GROUP. A fragment of three seated figures, with an animal (victim?) lying at their feet. H. 2¾ in., l. 5¾ in.
 - 477. VOTIVE OFFERING; a cow, rudely carved, colored red. Temple, Golgoi. H. 6 7-16 in.
- dove. Chiton; himation edged in red color; low tiara about head; two rows of curls in front. Temple, Golgoi. H. 1 ft., 23/4 in.
 - 479. MALE HEAD. Wreath of leaves; row of curls over the forehead. Temple, Golgoi. H. 63% in.
 - 480. HEAD. Triple row of curls about forehead; garland of leaves. Temple, Golgoi. H. 5½ in.
- 481. FEMALE FIGURE; on left forearm was apparently a dove. Chiton, girt at waist; over-garment. Temple, Golgoi. H. 1 ft., 5 in.
 - 482. FEMALE HEAD. Curls over forehead; high wreath of leaves; hair combed back in tresses. Temple, Golgoi. H. 5½ in.

- 483. HEAD. Curls in front; wreath of leaves. Ruins, Idalium. H. 55% in.
- 484. MALE FIGURE. Beard and twisted turban; himation. Otherwise nude. Temple, Golgoi. H. 113/4 in.
 - 485. FEMALE HEAD; hair in curls above; long locks behind. Temple, Golgoi. H. $4\frac{1}{2}$ in.
- 486. STATUETTE, with three tresses of hair falling on each shoulder in front. Long sleeveless chiton; red himation; similar to No. 167, but smaller. Temple, Golgoi. H. 71/4 in.
 - 487. MALE HEAD with short curls over forehead. Wreath of leaves; hair in lines from the crown of the head. Temple, Golgoi. H. 5¾ in.
 - 488. HEAD with elaborate wreath of leaves; row of curls over forehead. Temple, Golgoi. H. 3¾ in.
 - 489. HEAD. Wreath of leaves; band of curls over forehead. Rude. H. 434 in.
 - 490. HEAD, with wreath of leaves; two rows of curls over forehead. Elaborate. Temple, Golgoi. H. 7¾ in.
 - 491. HEAD. Head-dress like the basket of Demeter: pendent ear-rings. Ruins, Amathus. H. $5\frac{1}{8}$ in.
 - 492. HEAD with short hair; broad wreath of leaves; curls over the forehead and behind neck. Temple, Golgoi. H. $4\frac{1}{2}$ in.
 - 493. (PART OF) STATUETTE of seated figure; chiton; vase or caldron between the knees. Head gone. Temple, Golgoi. H. $4\frac{3}{4}$ in.
 - 494. ORNAMENT; probably a foot or stem-ornament; in the shape of a conventionalized flower. H. 1 $\frac{1}{4}$ in.
 - 495. HEAD. Much like 447. Temple. Golgoi. H. 5 in.
 - 496. HEAD. Hair in lines from crown. Wreath of upright leaves; two rows of curls framing the face. Temple, Golgoi. H. 3½ in.
 - 497. HEAD. Hair in twisted bandeaux from crown of head, ending in curls over forehead; thick fillet; beard. Shoulders prominent behind. Ruins, Idalium. H. 3 in.
 - 498. HEAD. Much like No. 450. Temple, Golgoi. H. 45% in.

- 499. HEAD with close-fitting head-dress; hair in masses behind the neck; ear-rings. Temple, Golgoi. H. 21/4 in.
- 500. HEAD. Similar to No. 496. Tresses from the front to the back of the head. Ruins, Idalium. H. 2¹/₄ in.
- 501. HEAD. Similar to foregoing; high fillet; round earrings. Ruins, Idalium. H. 2 1-16 in.
- 502. FEMALE HEAD. High wreath of leaves; curls over forehead. Temple, Golgoi. H. 3 in.
- 7 1044. 503. FEMALE STATUE. Diadem about head; hair in a mass on shoulders; spiral ear-rings; short sleeved, close-fitting chiton; belt, undergirt. Temple, Golgoi. H. 2 ft., 47/8 in.
 - 504. HEAD with wreath of leaves; curls over forehead; hair in strands from crown. Temple, Golgoi. H. 4¹/₄ in.
 - 505. HEAD with wreath; curls over forehead. Hair indicated by cross lines. Temple, Golgoi. H. 4½ in.
 - No. 1, along with two mortuary stelae. Traces of original red color on eyes, ears, snout and collar about neck. Necropolis, Golgoi. H. 1 ft., 6 in.
 - 507. FEMALE HEAD with hair parted in middle and laid in parallel tresses; two rows of curls over forehead, tied by a knotted fillet well executed. Temple, Golgoi. H. 45% in.
 - 508. HEAD with wreath; curly hair over forehead. Temple, Golgoi. H. 4 in.
 - wings; in left hand, a small round box. Chiton; himation; hair combed back and gathered at the neck; wreath, and two rows of curls in front. Temple, Golgoi. H. 2 ft., 5¾ in.
 - 1103. 510-511. LIONS. Temple, Golgoi. L. 61/2-7 in.
 - 512. LION, recumbent. Votive offering. Temple, Golgoi. H. 75% in., l. (lion) 8½ in.
 - (lion) 834 in. (lion) 834 in.
 - 514. LION, crouching. Fragment. Necropolis, Golgoi. L. 11½ in.
 - 515 LION, recumbent. Temple, Golgoi. L. 81/4 in.

- 516. HEAD of an animal with hanging ears. Temple, Golgoi. H. $5\frac{1}{2}$ in.
 - 517. BOWL or patera. Necropolis, Golgoi. D. 4 9-16 in.
- 518. HEAD of an animal with hanging ears. Sheep? Temple, Golgoi. H. $3\frac{1}{2}$ in.
- 1011. 519. MALE HEAD with curly hair over forehead; parted from crown. Temple, Golgoi. H. 5½ in.
 - 520. STATUETTE of female lyre-player; round ear-rings; rosettes about the head-dress in front; necklace with long pear-shaped pendants; bracelet; plectrum in right hand; long chiton; himation. Ruins, Idalium. H. 153% in.
 - 521. HEAD with garland of rosettes in three bands. Ruins, Idalium. H. 434 in.
 - 522. MALE HEAD with high wreath; curls on forehead. Ruins, Idalium. H. 6¾ in.
- 523. MALE FIGURE; long robe; antelope under left arm. Wreath of leaves on the head. Temple, Golgoi. H. 1 ft., 71/8 in.
 - 524. HEAD with flat diadem; curls over forehead. H. 55% in.
 - 525. MALE HEAD. Wreath with oviform pendants; row of curls about forehead. Ruins, Idalium. H. 8 in.
 - 526. MALE HEAD with wreath and curls. Temple, Golgoi. H. 3 11-16 in.
 - 527. MALE HEAD with double wreath; short curled locks over the temples and forehead. Temple, Golgoi. H. 53% in.
 - 528. HEAD with wreath of leaves; curls over forehead. Ruins, Idalium. H. 37/8 in.
 - 529. MALE HEAD. High wreath of leaves; puffed bandeaux about forehead. Temple, Golgoi. H. 7½ in.
 - 530. FEMALE HEAD. Hair brought forward from the crown; fillet. Lips painted. Unfinished? Temple, Golgoi. H. $4\frac{1}{2}$ in.
- 531. FEMALE HEAD with fillet tied in a bow in front; two rows of curls over forehead. Temple, Golgoi. H. 634 in.
 - hoq. 532. PEDESTAL? Altar-shaped object. In front, relief of Hercules and the lion; on each side, a robed figure. Temple, Golgoi. H. 10 in.; base 7 x 6¾ in.

- 533. HEAD with flat band, or fillet, with three rosettes. Temple, Golgoi. H. 8¾ in.
- frisure in front, with fillet; curls over forehead, others falling on shoulders behind; long chiton. Temple, Golgoi. H. 2 ft., 2¹/₄ in.
 - 535. HEAD. Head-dress furrowed in two lines; hair falling behind the ears. Ruins, Idalium. H. 2¾ in.
 - 536. FACE FROM A STATUE. Wreath of leaves and flower-bells; twisted tresses over forehead; beard in short curls; moustaches twisted. Red color on hair, beard, eyebrows, and moustaches. Temple, Golgoi. H. I ft., ½ in.
- 537. LION'S HEAD. Fragment. Temple, Golgoi. H.
- 538. LION'S HEAD. Fragment. Temple, Golgoi. H.
 - 539. PART OF A LION. Temple, Golgoi. H. 5 in.
 - ttot. 540. LION, Fore-part of crouching, open-mouthed. Golgoi. H. 7 in.
 - ment of a chair-arm. Ruins, Amathus. H. 81/8 in.
 - 542. PART OF MORTUARY STELE. On pediment, rosette and palmette, flanked by two seated lions. Necropolis, Golgoi. H. 9¾ in.
 - 543. PORTION of the turreted head of a statue; probably of Cybele. Ruins, Leucolla. H. 7½ in.
 - it has a pointed hood, long ear-rings, and heavier necklace. Ruins, Idalium. H. I ft., 21/8 in.
 - 545. FRONT PART OF MALE HEAD, with peculiar head-dress; short locks; curls over forehead. Temple, Golgoi. H. 4¾ in.
 - large circular ear-rings; throat necklace and pendant, and a larger one on the breast, with acorn-like pendants. Chiton in ridges. Ruins, Idalium. H. 8 in.
 - 547. MALE HEAD with curls and high wreath. Temple, Golgoi. H. 4½ in.

- 1084 548. FEMALE FIGURE; pointed head-dress; large earrings; two necklaces with pendants; long robe. Right hand holds a lotus flower to the breast. Edge of himation indicated in reddish purple. Ruins, Idalium. H. I ft., 7¾ in.
 - 549. HEAD. Hair in roll over forehead; wreath of leaves. Temple, Golgoi. H. 6 1/4 in.
 - 550. HEAD. Hair in roll over forehead; wreath of leaves. Temple, Golgoi. H. 8¼ in.
 - 551. FEMALE HEAD. Wreath; hair ruffled over the forehead. Temple, Golgoi. H. 41/4 in.
 - 552. FEMALE HEAD. Tiara; double row of curls. Earrings; long tress behind the ears. Ruins, Idalium. H. 4¾ in.
- 553. MALE HEAD. Wreath; eyes with red pupils; hair originally red. Temple, Golgoi. H. 6½ in.
 - 554. FEMALE HEAD. Hair in tresses from a middle parting, hanging thick behind. Flat diadem. Large disk earrings. Temple, Golgoi. H. 3½ in.
 - 555. MALE HEAD. Wreath; row of curls over forehead. Temple, Golgoi. H. $4\frac{1}{2}$ in.
 - 556. HEAD. Wreath; short hair, puff over forehead. Ruins, Idalium. H. $4\frac{1}{4}$ in.
 - 557. FEMALE HEAD. Thick roll of hair over forehead; wreath of leaves. Rude. Temple, Golgoi. H. 41/4 in.
 - 558. HEAD. Knotted fillet; curls about the head. Temple, Golgoi. H. 3 in.
 - 559. MALE HEAD. Short hair; puff over forehead. High wreath. Temple, Golgoi. H. 4 in.
 - head, with leaf-shaped ornaments; curls hanging about the forehead. Temple, Golgoi. H. I ft., 113/4 in.
 - 561. HEAD. Curls over the forehead. Greave-like head-dress, open on top. Temple, Golgoi. H. 61/4 in.
 - 1062. 562. PRIESTESS (?), female figure, with branch in right hand; short-sleeved chiton; himation; diadem about the head, with leafy ornaments on either side of a central band. Hair down the back, and in three tresses on each shoulder. Spiral armlets. Temple, Golgoi. H. I ft., 10¾ in.

- 563. MALE HEAD. Beardless; probably a portrait. Top broken away. Golgoi. H. 6 in.
- low. 564. PRIESTESS or worshiper, holding in left hand a round box, and a dove by the wings. Right hand held a branch. Wreath of upright leaves, heavy roll over forehead; chiton; himation. Temple, Golgoi. H. 2 ft., 3/4 in. See Atlas, Vol. I., Pl. lxvii., 452.
 - 565. FEMALE HEAD. Head-dress with ruffles over the forehead, and sides like birds' wings. Similar to No. 561. Golgoi. H. 6 in.
 - 566. FRAGMENT of sepulchral stele with crouching lion. Necropolis, Golgoi. Length, 1 ft., 3 in.
 - 567. FRAGMENT OF MORTUARY STELE. Showing a recumbent lion. Necropolis, Golgoi. H. 71/8 in., l. 1 ft., 4 in.
- 568. SEATED LION; probably a votive offering. Temple, Golgoi. H. 1 ft., 55% in.
- 1394 569. FRAGMENT OF MORTUARY STELE; lion. Necropolis, Golgoi. H. 1 ft., 3/4 in.
 - 570. FEMALE HEAD. Curls over forehead, and behind. Leafy wreath. Temple, Golgoi. H. 4 in.
- 571. FEMALE HEAD. Hair in tresses, with curls over the forehead; fillet or diadem adorned with rosettes. Temple, Golgoi. H. 734 in.
 - 572. FEMALE HEAD. Wreath; long tresses behind. Temple, Golgoi. H. 37% in.
 - 573. MALE HEAD, with wreath of leaves and oviform pendants. Temple, Golgoi. H. 83% in.
 - 574. HEAD. Roll of hair over forehead; high wreath. Temple, Golgoi. H. 53/8 in.
 - 1204.575. WORSHIPER. Crouching figure holding a dove. Temple of Apollo Hylates, Curium. H. 93% in.
 - 576. MALE HEAD with wreath. Indistinct. Temple, Golgoi. H. 4¾ in.
- togs. \$77. HERCULES, with club. Short-sleeved chiton, with belt. Fillet about head. Temple, Golgoi. H. 101/4 in.
 - 578. HEAD OF HERCULES in the lion's skin. Head-dress similar to following. Temple, Golgoi. H. 41/4 in.

- 579. STATUETTE OF HERCULES, clad in the lion's skin. Parts of arrows in left hand. Temple, Golgoi. H. 8% in.
 - 579A. HEAD OF HERCULES in the lion's skin. Temple, Golgoi. H. $4\frac{1}{2}$ in.
 - 580. HEAD OF HERCULES in the lion's head head-dress. Temple, Golgoi. H. 5 in.
- 580A. HEAD OF HERCULES in the lion's skin. Temple, Golgoi. H. 6 in.
- 581. PART OF STATUETTE of Hercules clad in the lion's skin. Temple, Golgoi. H. 81/4 in.
 - 582. HEAD OF HERCULES in the lion's head head-dress. Temple, Golgoi. H. 3 in.
- 583. HEAD OF HERCULES in the lion's skin. Temple, Golgoi. H. 53/4 in.
- 584. STATUE, male, erect. Egyptian style. Head-cloth bound with fillet, and falling behind. Short-sleeved, close fitting chiton, with broad band of lotus ornament about the yoke, over shoulders, down sleeves, and crossed over the body. Apron in imitation of ancient Egyptian pattern, with uraeus ends. Legs bare; sandals. H. 2 ft., 4½ in.
 - skin. Chiton, with belt. Left hand grasps a small lion. Temple, Golgoi. H. I ft., $4\frac{1}{2}$ in.
- Chiton, with knotted belt. Small lion on left hip. Ruins, Amathus. H. 1 ft., 91/4 in.
- 587. HERCULES with lion-head head-dress; row of curls on forehead; lion skin over shoulders, with paws falling in front on breast. Short-sleeved chiton to knees, bound with belt. Left hand gone, held bow(?); right has four arrows(?). Gone below knees. H. I ft. 4 in.
 - 1092. 588. STATUETTE OF HERCULES in the lion's skin. Belted chiton. Portion of quiver under left arm. Temple, Golgoi. H. 1 ft., 7% in.
 - 589. STATUETTE of bearded figure, seated in high-backed chair. Temple, Golgoi. H. 63/4 in.
 - 590. VOTIVE OFFERING. Cow suckling her calf. Temple, Golgoi. H. 7½ in.





 PLATE III.

1308 ?

- 1150, 591. DOG seizing a hare. Temple, Golgoi. H. 1 13-16 in., 1, 6½ in.
- 1152. 592. VOTIVE OFFERING. Two doves with bills united. Temple, Golgoi. H. 4 in., l. 5½ in.
- 1144, 593. DOG seizing a hare. Temple, Golgoi. H. 21/4 in., 1. 61/2 in.
- 594. PART OF A VOTIVE (?) STELE; conventional 1364 tree, with eagle on each side of it. Imitation of Egyptian motive. Temple, Golgoi. H. 101/4 in., w. 14 in.
 - 595. TOP OF A STELE, with recumbent lion (or dog?). Necropolis, Golgoi. H. 1 ft., 3/4 in.
 - the knees. Round object in right hand; dove in the left. Temple, Golgoi. H. 1 ft., 5% in.
 - 597. MALE HEAD with wreath. Weathered. Ruins of temple of Apollo Hylates, near Curium. H. 51/4 in.
 - 598. HEAD with roll of hair over forehead; wreath. Temple, Golgoi. H. 41/4 in.
 - surface. Fragment of a dove, held in the left hand, still remaining. Temple, Golgoi. H. 1 ft.
 - 600. MALE HEAD with wreath. Ruins of temple of Apollo Hylates, near Curium. H. 4½ in.
 - 601. MALE HEAD with wreath; weathered. Temple, Golgoi. H. 5 in.
 - 602. EROS (?) Nude male figure, with upright wings. Band over left shoulder. Curly locks; fillet. Legs gone. Temple, Golgoi. H. 95% in.
 - 603. MALE HEAD, with wreath. Traces of red color. Temple, Golgoi. H. 41/4 in.
 - 604. MALE FIGURE; wreath; chiton; himation. Round object in right hand; dove in left. Surface weathered. Temple, Golgoi. H. 1 ft., 2½ in.
 - 605. MALE HEAD, with wreath. Ruins of temple of Apollo Hylates, near Curium. H. $4\frac{1}{4}$ in.
 - 606. MALE HEAD, with prominent wreath. Same locality as the last. H. 5 in.

- 607. MALE HEAD, same as 605. Badly weathered. H. $4\frac{1}{4}$ in.
- 608. MALE HEAD, with flat cap and wreath. Temple, Golgoi. H. $3\frac{3}{4}$ in.
- 609. FEMALE HEAD. Round, corded fillet; wig-like hair covering ears and temples in short curls. Temple, Golgoi. H. $5\frac{1}{4}$ in.
- 610. MALE HEAD, with turban and fillet. Temple of Apollo Hylates, near Curium. H. 33/8 in.
- 1235 stool. Temple, Golgoi. H. 111/2 in. (Put)
 - 128q. 612. FEMALE FIGURE, prominent wreath; long chiton, girt at the waist by belt with rosettes; band, clasped, over right shoulder. Eyes of inserted alabaster. Greek. Temple, Golgoi. H. 1 ft., 83% in.
 - 613. FIGURE, Upper part of, with ram's horns curling round the ears. See 614. Temple, Golgoi. H. $4\frac{1}{4}$ in.
- 614. STATUETTE OF FIGURE, with ram's horns, seated in high-backed chair. Temple, Golgoi. H. 71/8 in.
- himation; shoes. Temple, Golgoi. H. 2 ft., 37% in.
 - 616. HEAD. Hair in roll over forehead; wreath. Temple, Golgoi. H. 45% in.
- 617. STATUETTE. Like No. 614, but each hand rested on the head of a ram, whose body is sculptured on the side of the chair. Temple, Golgoi. H. 51/8 in.
 - 618. MALE HEAD, Front part of; two rows of curls; wreath of leaves; beard in curls. Temple, Golgoi. H. I ft., $1\frac{1}{2}$ in.
- belt; on it a relief of two sphinxes; bearded human heads with conical head-dress, and other details too much worn to make out with certainty. Below are marks resembling Cypriote characters, indistinct. Temple, Golgoi. H. 7½ in.
- 620. VOTIVE OFFERING; sheepfold; eight sheep and a trough. Temple, Golgoi. L. 834 in.

- 621. CYLINDRICAL OBJECT, with bluntish conical end; an eye carved on one side; and two projections like the ears of an alabastron. Perhaps a symbol of Aphrodite. Temple, Golgoi. L. 9 in.
- over each of which hangs a pair of lotus flowers, with joined stems; between them, a lion devouring a bull. Temple, Golgoi. L. 23 in., h. 73/4 in.
 - 623. MALE HEAD, with wreath and curls. Temple, Golgoi. H. 45% in.
 - wreath; ears of corn in left hand. Cut from a thin stone. Temple, Golgoi. H. 1 ft., 6% in.
 - 625. MALE HEAD. Turban; long ear-rings; moustaches; long, curly beard; hair falling behind the ears. Temple, Golgoi. H. 65% in.
 - 626. PART OF STATUETTE; chiton; chlamys; right arm holding a small object; left hand holding a dove. Head gone. Ruins of temple to Apollo Hylates, near Curium. H. I ft., 2 in.
 - 627. MALE HEAD, with wreath; curls on forehead. Ruins, Idalium. H. $4\frac{1}{2}$ in.
- 628. SIREN; hands raised to the hair, and wings spread. Holes perforated inside the bend of the arms. Nude. From Salamis. H. 13 in.
 - 629. MALE HEAD, with wreath; short hair over the fore-head. Temple, Golgoi. H. 5½ in.
 - 630. MALE HEAD, with wreath, weathered. Temple, Golgoi. H. 4¹/₄ in.
 - 631. FEMALE FIGURE, Fragment of a, with wreath and mantle. Ruins, Idalium. H. 6¾ in.
 - 632. MALE HEAD, with wreath. Ruins of temple of Apollo Hylates, near Curium. H. $4\frac{1}{2}$ in.
- 633. BEARDED FIGURE, Portion of, on horseback. Temple, Golgoi. H. 7¾ in., l. 12¼ in.
 - 634. MALE HEAD, with short hair, and wreath. Temple, Golgoi. H. 4½ in.

- 1049.635. MALE HEAD, with wreath of leaves. Four rows of short curls over forehead. Greek features. Temple, Golgoi. H. 65% in.
 - 636. MALE HEAD of large size. Beard in long locks; wreath of leaves; double row of curls over forehead. Elaborate. Greek. Temple, Golgoi. H. 1 ft., 2 11-16 in.
 - 637. MALE HEAD, with high wreath. Apparently a portrait, of the Roman period. Temple, Golgoi. H. $6\frac{1}{2}$ in.
 - 638. FRONT PART OF MALE HEAD of large size. Leafy wreath; wavy locks; beard in conventional curls. Temple, Golgoi. H. 1 ft., 17/8 in.
 - 639. TWO COLOSSAL FEET on flat pedestal. West of the temple, Golgoi. H. 1 ft., 1 in., l. 2 ft., 1 in., w. 18 in.
 - 640. SANDALLED LEFT FOOT, with part of leg. Sandal, bound with thongs over the top and lengthwise to great toe. Holes for suspension. Votive offering. Temple, Golgoi. L. 9¾ in., h. 11 in.
- with sleeves to the elbows. Fruit (?) in left hand. Temple, Golgoi. H. 111/8 in.
 - 642. MALE HEAD. Wreath. Apparently a portrait, of the Roman period. Temple, Golgoi. H. 6¾ in.
- 643. MALE FIGURE; short hair; wreath of leaves; long chiton; himation; in left hand, ears of grain. Temple, Golgoi. H. 1 ft., 75% in.
 - 644. HEAD, with wreath; short hair combed up over the forehead. Temple, Golgoi. H. 6½ in.
- 645. MALE FIGURE; long robe; in left hand, dove held by the wings. Temple, Golgoi. H. 1 ft., 55% in.
 - 646. MALE HEAD, with wreath of leaves, and acorn-like pendants. Temple, Golgoi. H. $5\frac{1}{2}$ in.
 - 647. FEMALE HEAD, with pointed head-dress, covering the ears. Red color on lips. Temple of Apollo Hylates, Curium. H. 45% in.
 - 648. FEMALE HEAD. Pointed head-dress, with wreath indicated. Ruins, temple of Apollo Hylates, Curium. H. 5¾ in.

- 649. FEMALE HEAD, with pointed head-dress, with ruffles in front; peculiar rosette ear-rings. Temple, Golgoi. H. 5 in.
- horses, harnessed by a yoke and pole. A votive offering. Ruins, Curium. H. 63% in., l. 7½ in., w. (wheels) 6½ in.
- back in front like raised wings; rows of curls over forehead. Temple, Golgoi. H. 57% in.
 - 652. MASK with perforated eye-holes; high ears. Temple, Golgoi. H. 5½ in.
 - 653. FEMALE HEAD, with pointed head-dress showing folds of material; peculiar ear-rings. Temple of Apollo Hylates, Curium. H. 41/8 in.
 - 654. FEMALE HEAD. Pointed head-dress with ruffles in front; fillet of rosettes; ear-rings. Weathered. Ruins, Idalium. H. 37/8 in.
 - 655. FEMALE HEAD, with pointed head-dress; top flat, ruffled in front. Rosette ear-rings. Ruins, Idalium. H. 37% in.
 - 656. MALE HEAD, with short, curly hair. Ruins, temple of Apollo Hylates, at Curium. H. 3½ in.
 - 657. FEMALE HEAD, with wreath; long tresses behind. Face not symmetrical. Temple, Golgoi. H. 37/8 in.
 - 658. MALE HEAD. Row of short curls over forehead; wreath of leaves. Temple, Golgoi. H. 3½ in.
 - 659. FEMALE HEAD. Generally similar to No. 654, but less weathered. Ruins, Idalium. H. $4\frac{1}{4}$ in.
- 1051. 660. WARRIOR'S HEAD. Helmet, with crest and cheek pieces. Hair falling on the shoulders. Temple, Golgoi. H. 43% in.
 - 661. FEMALE HEAD. Generally similar to Nos. 654 and 655. Ruins, Idalium. H. 4½ in.
 - 662. FEMALE HEAD, with pointed cap ending in upturned point. Parted hair tied by fillets. Generally similar to Nos. 654-655. Temple, Golgoi. H. 4 in.
 - 663. MALE HEAD, with wreath. Temple, Golgoi. H. 4 in.

- 664. MALE HEAD. Wreath of leaves. Hair parted from crown; curls on forehead. Temple, Golgoi. H. 4 in.
- 665. HEAD, with curly hair. Ruins, temple of Apollo Hylates, Curium. H. 2¾ in.
- 666. FEMALE HEAD. Basket head-dress of Demeter (or her attendant); short locks over forehead; ear-rings. Temple, Golgoi. H. 3¾ in.
- 667. FEMALE HEAD; curls over forehead; wreath of leaves; hair in bands to back of head, and thence in tresses falling behind. Weathered. Temple, Golgoi. H. 3½ in.
- 668. FEMALE HEAD, with pointed cap. Generally like No. 653; with necklace and pendant. Ruins, Idalium. H. $4\frac{1}{8}$ in.
- 669. MALE HEAD. Hair in short curls, which form rows over the head. Temple, Golgoi. H. 4 in.
 - 670. FEMALE HEAD, with pointed head-dress, worn on the back of the head. Necklace. Ruins, Idalium. H. $4\frac{1}{2}$ in.
 - 671. HEAD, with wreath and curls. Hair massed behind head and neck. Weathered. Ruins, Idalium. H. 4 in.
 - 672. MALE HEAD, with high wreath; cracked. Temple, Golgoi. H. 3% in.
 - 1018. 673. CHARIOT WHEEL with six spokes. Votive offering, perhaps. Temple, Golgoi. Diameter, 31/4 in.
 - 674. SMALL HEAD. Generally similar to No. 500. Flat diadem. Curls on forehead. Ruins, Idalium. H. 21/4 in.
 - 675. FRAGMENT OF STATUETTE holding bunch of flowers. Necklace with pendants. Colored red. Temple, Golgoi. H. 23/4 in.
 - 676. MALE HEAD, with wreath; short hair. Ruins, Idalium. H. 33/8 in.
 - 677. FEMALE HEAD. Generally similar to No. 655. Peculiar spiral (?) ear-rings. Temple, Golgoi. H. 3% in.
 - figures in relief. See ends of Sarcophagus: No. 3. Temple, Golgoi. H. 2¹/₄ in.
 - 1050. 679. MALE HEAD, with crested helmet, with cheek-pieces, and plume falling behind. Temple, Golgoi. H. 2¾ in.

- 680. FEMALE HEAD. Somewhat similar to No. 654; hair covering the temples. Ruins, Idalium. H. 2¾ in.
- 681. FEMALE HEAD. Ear-rings; long tresses behind. Weathered. Ruins, Idalium. H. 27/8 in.
- 682. SMALL STATUETTE. Hair in bands from fore-head back; short-sleeved chiton; himation; girdle; bird in left hand. Temple, Golgoi. H. 3% in.
- 683. FEMALE HEAD. Generally similar to No. 654, but smaller. Ruins, Idalium. H. 2¾ in.
- 684. RIGHT FOOT; sandal bound on with thongs over toes and around ankle to heel; knotted on top. Temple, Golgoi. H. 6 in., l. 9½ in.
- 685. RIGHT FOOT, with sandal, bound on with thong over toes, broad strap from great toe to ankle, fastened by cord with hanging ends. L. 10 in.
- 686. SANDALLED FOOT. Of like description with No. 640, but smaller. Temple, Golgoi. H. 8 in., l. 734 in.
- 687. RIGHT FOOT, with sandal, fastened with broad thong or strap tied by cords about ankle. L. 8 in.
- 688. FOOT and part of a leg. Temple, Golgoi. H. 10 9-16 in., l. $9\frac{1}{2}$ in.
- 689. HAND, holding patera. Temple, Golgoi. L. 8 in., d. $4\frac{1}{2}$ in.
- 690. LEFT FOOT, with sandal with square open-work top; heavy sole. L. $7\frac{1}{2}$ in.
- 691. BARE FOOT and part of leg. Votive offering. Temple, Golgoi. H. 8% in., l. 7% in.
- 692. FOOT, with part of leg. Temple, Golgoi. H. 6½ in., l. 9 in.
- 693. HAND, with forearm, holding a branch. Part of a statue. Temple, Golgoi. Length, 16 in.
- 694. HAND holding fragment of a bouquet, and a round object like a box. Temple, Golgoi. L. 7 in.
- 1234. 695. SEATED FIGURE. Wreath; long chiton; himation. Temple, Golgoi. H. 121/4 in., l. 117/8 in.

696. HEAD, with hair in a roll of short locks over forehead; wreath of leaves. Temple, Golgoi. H. 6 in.

697. MALE FIGURE; chiton; himation; bird in left hand. Temple, Golgoi. H. 1 ft., 21/4 in.

698. MALE HEAD, with wreath of leaves. Temple of Apollo Hylates, Curium. H. $4\frac{1}{4}$ in.

699. MALE FIGURE, clad in a mantle which is clasped in a roll by the right hand. Left hand holds a round object. Wreath. Temple of Apollo Hylates, Curium. H. I ft., 25% in.

700. HEAD, with wreath of upright leaves; two rows of curls over forehead. Weathered. H. 4¾ in.

701. MALE HEAD with wreath. Temple, Golgoi. H. $4\frac{1}{2}$ in.

702. MALE FIGURE, erect, full length. Short hair, wreath; long robe; in left hand, a dove held by the wings; in the right, a branch held upright. Temple, Golgoi. H. I ft., 6 in.

703. HEAD, with wreath. Weathered. Ruins, temple of Apollo Hylates, at Curium. H. 4 in.

704. PART OF STATUETTE. Female figure; nude; hands tearing her dishevelled hair. Stone colored gray. Lacks feet. Temple, Golgoi. H. 71/8 in.

705. HEAD. Flattened cap or turban; hair framing the forehead. Details indistinct. Unfinished.(?) Temple, Golgoi. H. 4 in.

706. HEAD, with high wreath; roll of short locks over forehead. Golgoi. H. 5½ in.

707. MALE HEAD. Wreath; hair in row of curls over forehead; beard in curls. Temple, Golgoi. H. 4 in.

708. MALE HEAD, with high wreath. Temple, Golgoi. H. 37/8 in.

709. MALE HEAD, with wreath; of calcined stone. Temple, Golgoi. H. 43% in.

710. MALE HEAD, with wreath of leaves. Temple, Golgoi. H. 45% in.

1226.711. VOTIVE OFFERING. Woman in childbirth, seated

- or reclining on a low stool (similar to those used at the present day in Cyprus). The mother is supported by a female figure; the child is held by another seated figure. Temple, Golgoi. H. 6½ in., l. 9½ in. See Atlas, Vol. I., Pl. lxvi., No. 435.
- 712. FEMALE HEAD wearing a high crown, or stephanos, that is decorated with scroll-work, rosettes, plants and flowers, in relief. Dali. H. I ft., 45% in.
- 713. MALE HEAD, Front part of, with wreath. Apparently a portrait. Temple, Golgoi. Sandstone? H. 8½ in.
- 714. MALE (HEADLESS) FIGURE. Short chiton with diplois. Legs and feet gone. Ruins, Golgoi. H. 2 ft., 3% in.
- 715. FEMALE HEAD, Front part of a, with fillet. Ruins, Leucolla, near Famagousta. H. 1 ft., 1 in.
- 716. MALE HEAD, with wreath resembling a diadem. Temple, Golgoi. H. $4\frac{1}{4}$ in.
- 717. HAND, holding a patera that is ribbed, or gadrooned, on the back. Temple, Golgoi. D. 65% in.
 - 718. HAND AND FOREARM supporting a hoofed quadruped (headless); arm draped, and wearing a bracelet. Temple, Golgoi. L. 14 2-3 in.
 - 719. HAND holding a plain patera. Temple, Golgoi. D. 7 in.
- 720. HAND holding a patera with umbilicus and gadroons. Temple, Golgoi. D. 5 in.
 - 721. HAND holding the wings of a bird. Temple, Golgoi. L. 63% in.
 - 722. HAND holding portion of an animal by the forelegs; in the palm of the hand, a scroll; on third finger, a signet ring. Temple, Golgoi. H. 7¾ in.
 - 723. HAND and forearm, holding a branch. Temple, Golgoi. H. 11 in.
 - 724. HEAD, Front part of a, with curls over the forehead, and wreath. Temple, Golgoi. H. 8 in.
 - 725. MALE HEAD, with high wreath. Temple, Golgoi. H. 4½ in.

- 726. MALE FIGURE; low, round cap; short chiton; bowl held with both hands. Temple, Golgoi. H. I ft., 51/8 in.
 - 727. MALE HEAD, with high wreath of leaves. Temple, Golgoi. H. 57/8 in.
 - 728. MALE HEAD, with wreath, leaves indicated only. Golgoi. H. 45% in.
 - 729. DRAPED STATUETTE; dove in left hand; branch in right. Surface much weathered. Temple of Apollo Hylates, Curium. H. I ft., I-16 in.
 - 730. MALE HEAD, with wreath. Hair in roll. Temple, Golgoi. H. 4½ in.
 - 731. MALE HEAD, with high wreath. Temple, Golgoi. H. 4½ in.
 - 732. ERECT FIGURE in long robe, with turban-like head-dress. Curls over forehead and down back. Temple, Golgoi. H. 9¾ in.
 - 733. MALE HEAD, with high wreath. Hair in roll. Golgoi. H. 6½ in.
 - 734. HEAD, with low, round cap; hair in short curls and braids. Temple, Golgoi. H. 45% in.
 - 735. MALE HEAD, with high wreath. Weathered. Temple, Golgoi. H. 45% in.
 - 736. MALE HEAD, with wreath like diadem. Temple, Golgoi. H. 37/8 in.
 - 737. MALE HEAD, with high wreath. Temple, Golgoi. H. $4\frac{1}{2}$ in.
 - 738. MALE HEAD, with wreath of leaves. Fillet-like band in red. Temple, Golgoi. H. 45% in.
- 739. FEMALE FIGURE; wreath; loose chiton to feet; left hand holds a (now headless) dove, the right, a round object. Ruins, Golgoi. H. 2 ft., 4 in.
 - 740. HAND, holding a cornucopia filled with fruits; seal ring on third finger. H. 185% in.
 - 741. MALE FIGURE, Portion of. Chlamys over left shoulder; remnants of hand on right hip; left arm rests on a pedestal, on the front of which is a knotty branch. Nearly nude. Temple, Golgoi, H. I ft., 81/4 in.

- 742. HEAD with wavy hair on forehead and wreath of leaves like diadem. Temple, Golgoi. H. 8 in.
- 1154 743. HAND, with forearm, holding a sceptre (?), or resting on end of a chair-arm. Temple, Golgoi. H. 12½ in.
 - 744. HAND holding a dove by the wings, and a piece of drapery; from a statue. Temple, Golgoi. H. 135% in.
 - 745. HAND holding a bunch of leaves. Temple, Golgoi. H. 111/4 in.
- 746. HAND holding a sceptre? See 743. Temple, Golgoi. L. 65% in.
- 1160.747. HAND holding ears of wheat and an incense box. Temple, Golgoi. H. 77% in.
 - 748. HAND OF A STATUE, holding a tassel-shaped object, or ears of grain. Temple, Golgoi. H. 57/8 in.
 - 749. HEAD, with high wreath; curls over forehead. H. 5½ in.
- 750. PART OF STATUETTE with joined hands; chiton; himation. Temple of Apollo Hylates, Curium. H. 71/8 in.
 - 751. HEAD, with high wreath; hair in roll. Golgoi. H. 5 in.
- over forehead, and behind the head. Chiton; himation; open scroll on the knees. A goat or antelope forms each arm of the chair. Ruins, Golgoi. H. I ft., 3 3-16 in.
 - 753. FEMALE HEAD; hair in puffed ridges and a knot behind. Golgoi. H. 5 in.
 - 754. HEAD with wreath; curls over forehead. H. 43/4 in.
 - 755. FEMALE FIGURE; peplos over head; long chiton; himation. Left hand holds sceptre-like object with round end. Temple, Golgoi. H. I ft., 61/8 in.
 - 756. FEMALE HEAD. Curls over forehead; high wreath; peplos falling behind. H. 3¾ in.
 - high wreath on head; sandals on the feet. Disproportionately short. Temple, Golgoi. H. 8 in.

1249

- 758. MALE HEAD, with wreath. Hair in curls. Temple, Golgoi. H. 5 in.
- 759. MALE HEAD, with short hair. Temple, Golgoi. H. 4 in.
- 760. HEAD, with low, round cap; short hair over forehead. Golgoi. H. $3\frac{1}{2}$ in.
 - 761. MALE HEAD. High wreath; hair in roll. H. 41/4 in.
- 762. FEMALE HEAD, with basket head-dress of Demeter; hair in roll; rosette ear-rings with long pendant. Like 666. Temple, Golgoi. H. 4¹/₄ in.
- 763. MALE FIGURE; short curly hair; high wreath; long chiton; himation; small object in left hand. Shoes. Temple, Golgoi. H. 2 ft.
- 764. SEATED FEMALE FIGURE (headless), in high-backed chair, holding a child, whose head once rested on the left forearm. A child standing at the right. Traces of red color on bottom of garment. Temple, Golgoi. H. I ft., 4½ in.
- 765. MALE FIGURE; low, round cap; curly hair; short-sleeved, belted chiton; himation; left hand holds a box. Apparently of the late Roman period. Temple, Golgoi. H. 2 ft., 25% in.
 - 766. RIGHT HAND holding a pomegranate. Temple, Golgoi. H. 3½ in.
 - 767. LEFT HAND holding a pomegranate. Temple, Golgoi. H. 3 in.
 - 768. RIGHT HAND holding a round fruit. Temple, Golgoi. H. 31/4 in.
 - 769. RIGHT HAND holding two fruits, like plums, and also an object like a coin or wafer. Temple, Golgoi. H. 3% in.
 - 770. RIGHT HAND holding a bunch of flowers. Temple, Golgoi. H. 3¾ in.
 - 771. RIGHT HAND holding a bouquet of flowers. Temple, Golgoi. H. 51/4 in.
 - 772. LEFT HAND holding a bouquet. Temple, Golgoi. H. 3 in.
 - 773. RIGHT HAND holding a round box, or wafers; the

piece of stone left to brace the hand still clings to it. Temple, Golgoi. H. 41/4 in.

774. ROUND BOX, like those held in various of the hands. Votive offering. Temple, Golgoi. H. 1½ in.

775. LEFT HAND holding a round object like a box. Temple, Golgoi. H. 2½ in.

776. RIGHT HAND holding a round object chequered with lines in relief. Temple, Golgoi. H. 13/4 in.

172. 777. LEFT HAND and forearm, holding a cake(?). Temple, Golgoi. L. 3 in.

778. LEFT HAND. Like No. 773. Temple, Golgoi. H. 234 in.

779. RIGHT HAND holding round object like a box or wafer. Temple, Golgoi. H. 2¾ in.

780. FOREARM and hand, with a dove resting in same. Temple, Golgoi. H. 53/8 in., l., 71/4 in.

1163. 781. RIGHT HAND grasping a dove by the wings. Temple, Golgoi. H. 57% in.

782. LEFT HAND holding a dove by back and tail. Temple, Golgoi. H. 51/8 in.

165. 783. LEFT HAND holding a small swan. Temple, Golgoi. H. 5 in.

784. FOREARM. Bracelet on the wrist. Temple, Golgoi. L. 4¹/₄ in.

785. RIGHT HAND holding (the remnants of) a dove. Temple, Golgoi. H. 4 in.

786. LEFT HAND holding a dove in palm. Temple, Golgoi. H. 35% in.

787. DOVE. A votive offering. Temple, Golgoi. H. 37% in.

788. CLOSED RIGHT HAND; hole through the fingers to hold bouquet or other object. Temple, Golgoi. H. 3 in.

789. CLOSED RIGHT HAND, like foregoing. Temple, Golgoi H. 2¹/₄ in.

790 DOVE, with bands of red across back. A votive offering. Temple, Golgoi. H. 35% in.

- 791. HEAD. Like No. 706. Temple, Golgoi. H. 41/2 in.
- 792. MALE HEAD, with wreath of leaves. Traces of red color. Temple, Golgoi. H. 51/2 in.
- 793. MALE HEAD, with high wreath. Hair in rows of curls. Temple, Golgoi. H. 4 in.
- 1073. 794. HEADLESS STATUETTE; long robe with reticulated surface; left hand holding dove by the wings. Shoes. Temple, Golgoi. H. I ft., 63/4 in.
 - 795. MALE HEAD, with high wreath of leaves. Hair in curls over forehead, with coronet. Temple, Golgoi. H. 5½ in.
 - 796. HEAD. Hair in straight locks. Roman? H. 5½ in.
- 797. FEMALE FIGURE; peplos over head; long chiton. Temple, Golgoi. H. 1 ft., 478 in.
 - 798. PART OF FEMALE FIGURE. Peplos over head; close-fitting, ribbed chiton; himation wrapped about waist. Golgoi. H. 7 in.
 - 799. HEAD with low, round cap and short hair. Temple, Golgoi. H. 43% in.
 - 800. HEAD. Three rows of curls over forehead; high wreath or stephanos, beneath which is a band of amulets. H. 4 in.
 - 801. HEAD, with curly hair. Rude. H. 3½ in.
 - 802. MALE FIGURE, holding a dove to the left shoulder; in right hand a small round object. Short chiton. Wreath and curls over forehead. Temple of Apollo Hylates, Curium. H. 87/8 in.
 - 803. HEAD, with two rows of curls over forehead; high wreath. 'H. 4½ in.
 - 804. FEMALE HEAD, with wreath and parted wavy hair above face. H. 4¾ in.
 - 805. MALE HEAD, with curls and narrow wreath of leaves. Dali. H. 73/4 in.
 - 806. FEMALE HEAD. Head-dress, a net covering the hair, which is in a thick roll over the forehead and in masses behind. High, flat, flaring stephanos, with notched border above. Pear-shaped ear-rings. H. 5½ in.

- in left. Wreath. Plain bracelets. Temple of Apollo Hylates, Curium. H. 2 ft., 33/8 in.
 - 808. MALE HEAD, with high wreath; four rows of curls over forehead. Temple, Golgoi. H. 77-16 in.
 - 809. FEMALE FIGURE; hair in waves; wreath; long chiton; himation; dove under left forearm. Temple, Golgoi. H. 1 ft., 115% in.
 - 810. RIGHT HAND holding a box, or round object. Temple, Golgoi. L. 5% in.
 - 811. RIGHT HAND holding an incense-box. Temple, Golgoi. H. 7¹/₄ in.
 - 812. RIGHT HAND holding a box, or round object. Temple, Golgoi. L. 65% in.
 - 813. LEFT HAND with round hole through the palm to hold bouquet or other object. Temple, Golgoi. H. 4¾ in.
 - 814. LEFT HAND, bent at middle joints of fingers. Hole between thumb and first finger to receive object, possibly a spray of flowers. Round seal ring on third finger. L. 45% in.
 - 815. RIGHT HAND holding a portion of the drapery of the statue to which it belonged. Temple, Golgoi. H. 13 in.
 - 816. RIGHT HAND, like 813. Temple, Golgoi. H. 53/4 in.
 - 817. RIGHT HAND holding a round object, or box. Temple, Golgoi. L. 6¼ in.
- 1162. 818. LEFT HAND holding fore-part of an animal by the forelegs. Temple, Golgoi. H. 7½ in.
 - 819. RIGHT HAND holding a fruit? A cylindrical object with large flange, between first and second fingers. Temple, Golgoi. L. 73% in.
 - 820. LEFT HAND. Fingers closed to hold an object (fruit?). L. 5 in.
 - 821. RIGHT HAND and forearm. Hand holds a round box or similar object. L. 7½ in.
 - 822. RIGHT HAND holding a conical object; stone brace still present. Temple, Golgoi. H. 51/8 in.

1246

823. HEAD. Wreath of leaves; row of short curls over forehead. Portrait, probably. Temple, Golgoi. H. 7 in.

824. MALE HEAD, with wreath and curly hair. Temple, Golgoi. H. 6 in.

825. FEMALE HEAD. Front hair in puffs; back hair in roll, pointed toward rear; peculiar ear-rings. Temple, Golgoi. H. 65/8 in.

826. FEMALE HEAD, Front part of a; high frisure with three rows of curls over the forehead. Large oviform ear-rings. Ruins, Idalium. H. 93/8 in.

827. MALE HEAD, with wreath; hair in row of ringlets. Temple, Golgoi. H. 53/8 in.

828. MALE HEAD, with wreath. Three rows of curls over forehead. Temple, Golgoi. H. 6½ in.

829. HEAD. Short hair, framing the face. Rude. H. 3¾ in.

4231. 830. PORTION OF STATUETTE; Phrygian cap, with flaps falling on the shoulders; chiton, with doubled girdle that has hanging ends; himation, colored red inside. Temple of Apollo Hylates, Curium. H. 9 in.

831. HEAD, with short hair parted in the middle; band of two braids in place of a wreath. Temple, Golgoi. H. 3½ in.

832-833. HEADS, similar to 706. Wreath and row of ringlets. Rude and weathered. H. 4 and 3 in respectively.

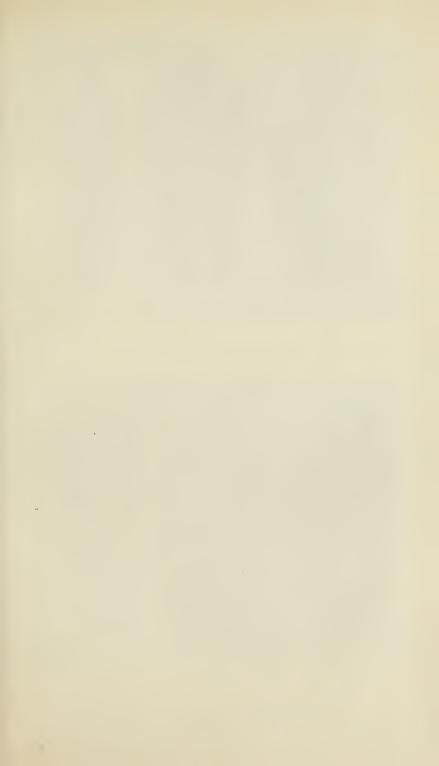
834. FEMALE HEAD. Double row of curls over forehead; curls falling behind; wreath, high and pointed. Temple, Golgoi. H. 8 in.

835. MALE HEAD, with wreath of leaves; hair in puff. Temple, Golgoi. H. 45% in.

836. HEAD. Hair in straight locks. Broad, round face. Roman? H. 4¾ in.

837. MALE HEAD, with wreath; hair in low puff. Temple, Golgoi. H. 5 in.

838. FEMALE HEAD, with wreath of leaves; triple row of small curls over forehead. Traces of red color. Temple, Golgoi. H. 7½ in.





40 41 11



 PLATE IV.

839. HEADLESS STATUE. Long chiton; diploïs; peplos hanging (from above) over right shoulder. Feet with shoes. Near Soli. H. 2 ft., 2 in.

840. MALE HEAD, with wreath of leaves and acorn-like pendants; row of puffed hair about forehead. Temple, Golgoi. H. 83/4 in.

841. FEMALE FIGURE; peplos over head; long chiton; himation. Temple, Golgoi. H. 1 ft., 11 in.

842. HEAD. Short hair; wreath. Top broken away. Temple, Golgoi. H. 5 in.

843. RIGHT HAND with round hole through the palm. Temple, Golgoi. L. 41/4 in.

161. 844. LEFT HAND holding a box. Temple, Golgoi. L. 73/4 in.

845. LEFT HAND holding a broken scroll; seal ring. Temple, Golgoi. L. 6 in.

846. LEFT HAND holding an incense box. Temple, Golgoi. L. 7 in.

847. RIGHT HAND with closed fist. Temple, Golgoi. L. $6\frac{1}{2}$ in.

848. RIGHT HAND holding part of an animal, apparently. Temple, Golgoi. L. 9 in.

849. LEFT HAND holding a box. Temple, Golgoi. L. 4 in.

850. LEFT HAND and portion of forearm, holding a flower. Bracelet on wrist. Temple, Golgoi. H. 61/2 in.

851. LEFT HAND and forearm; holding some object. Temple, Golgoi. H. 15 in.

1159 852. RIGHT HAND and forearm; holding a branch. Temple, Golgoi. H. 10% in.

853. MALE HEAD, with wreath of leaves and acorn-like pendants. Ruins, Idalium. H. 71/4 in.

854. PORTION OF A STATUETTE OF A PAN, or of a syrinx-player in his character. Long mantle on back; front nude; syrinx in left hand. See No. 867. Temple, Golgoi. H. 9% in.

855. HEAD OF A PAN, or syrinx-player in his character. Temple, Golgoi. H. 53/8 in.

1 856. STATUETTE OF A PAN, or syrinx-player in his character. Long mantle, tied in front of the chest. Body and legs nude. Syrinx in left hand. Short horns (or hair arranged to represent them) on top of the head. Long ears. Temple, Golgoi. H. I ft., 2½ in.

857. HEAD OF A PAN, or syrinx-player in his character. Row of curls over forehead; horns (or hair arranged to represent them) in a tuft on top of head; long ears. Different from usual pattern. See 855, etc. Temple, Golgoi. H. 3¾ in.

858. PART OF A PAN statuette. Traces of red color. Temple, Golgoi. H. 10½ in.

859. HEAD, with high wreath; thick row of curls over forehead. Temple, Golgoi. H. 4 in.

860. STATUETTE OF A PAN. Like No. 856, but in a little different attitude. Temple, Golgoi. H. 934 in.

861. HEAD OF A PAN. Curly hair; ringlets on neck; horns on head like 855. Temple, Golgoi. H. 53/4 in.

862-863. HEADS OF A PAN. Like foregoing. Trace of red color. Temple, Golgoi. H. $6\frac{1}{2}$ and $5\frac{1}{2}$ in. respectively.

864-866. STATUETTES OF A PAN, like No. 867, which see. Temple, Golgoi. H. 97% in., 9 in., 1 ft., 3% in. respectively.

titt... 867. STATUETTE OF A PAN, or syrinx-player in his character. Blunt horns (or hair arranged to represent them) on the head; row of curls over forehead; long ears; mantle over shoulders, falling behind, and tied in front; body and legs nude. Syrinx in left hand; right holds edge of garment. On the neck, behind, either hair in masses, or a head-dress. Temple, Golgoi. H. 1 ft., 934 in.

868. STATUETTE like foregoing. Temple, Golgoi. H. I ft., 1/4 in.

869. RIGHT HAND and forearm. Fingers closed except for small aperture, to receive small object. L. 6¾ in.

870. RIGHT HAND, bent, holding a fruit. Temple, Golgoi. L. 5¾ in.

871. RIGHT HAND and forearm, with hole through hand to hold a branch. Temple, Golgoi. H. 9 in.

- 872. LEFT HAND holding fruits. Temple, Golgoi. H. 75% in.
- 873. LEFT HAND with forearm, holding a scroll. Temple, Golgoi. H. 91/2 in.
- 874. LEFT WRIST and closed hand. Temple, Golgoi. L. 6 in.
- 875. RIGHT HAND and portion of forearm; holding a pine cone (?). Temple, Golgoi. H. 6½ in.
- 876. RIGHT HAND, closed, with wrist. Hole passes through under the fingers. Temple, Golgoi. L. 61/2 in.
- 877. RIGHT HAND holding an olive branch. Temple, Golgoi. H. 65% in.
- 878. RIGHT HAND holding drapery. Temple, Golgoi. L. 5 in.
- 879. RIGHT HAND holding an olive branch. Temple, Golgoi. H. 83/4 in.
- 880. RIGHT HAND with forearm; hand clenched, but hole through under the fingers. Temple, Golgoi. H. 13 in.
- 881. FEMALE HEAD, with wreath of leaves. Heavy earrings. Rude and weathered. Golgoi. H. 41/2 in.
- 882. ARTEMIS (Diana); erect figure; bow and quiver on the back; chiton and diploïs. Right hand formerly on head of a deer; left hand holding a round object. Hair parted in middle. Ear-rings. Ruins of a temple, Pyla. H. 1 ft., 27/8 in.
- 883. ARTEMIS, Head of; top of quiver appearing behind. Large ear-rings. Ruins of a temple, Pyla. H. 31/4 in.
- 884. ARTEMIS (Diana), with strap and quiver; lamb on left arm. Red color on sides. Ruins of a temple, Pyla. H. 1245 I ft., 75/8 in.
- 885. HEAD with fillet, or stephanos. Red on lips. Golgoi. H. 53/8 in.
- 886. PART OF STATUETTE; chiton; chlamys; offering of fruit in left hand; round object in the right. Temple of Apollo Hylates, Curium. H. 93/4 in.
- 887. FEMALE HEAD, probably of an Artemis. Wavv locks, parted in the middle, masses behind; ear-rings. Quiver

behind. Traces of red color. Ruins of a temple, Pyla. H. $7\frac{1}{2}$ in.

888. ARTEMIS, Head of an. Hair in waves and masses behind. Ear-rings. Ruins of a temple, Pyla. H. 5½ in.

889. ARTEMIS, similar to 888, but smaller. Weathered. H. $3\frac{1}{4}$ in.

1251 - 890. FEMALE HEAD; hair combed back, and falling in tresses behind. H. 8 in.

891. FEMALE HEAD. Wreath; wavy hair framing the face. Eyes red. Temple, Golgoi. H. 3½ in.

892. HEAD with wreath; hair in roll, colored red. Temple, Golgoi. H. $6\frac{1}{2}$ in.

893. ARTEMIS, Headless figure of; draped like No. 882, but with a mantle besides, and in a different attitude. Right hand holds the muzzle of a dog, which stands on left of figure. Bracelet on right wrist. She leans against a tree. No. 919 is almost identical, but better preserved. Ruins of a temple, Pyla. H. 1 ft., $8\frac{1}{8}$ in.

894. ARTEMIS, draped as No. 883, 884. Dog at right side. Pendent ear-rings. Traces of color. Ruins of a temple, Pyla. H. 2 ft., 11/4 in.

895. ARTEMIS, Part of an. Long chiton; himation; belt, quiver-strap, and portion of bow in left hand, still remaining. Dog at her right. Ruins of a temple, Pyla. H. I ft., 9½ in.

896. RIGHT HAND holding the remains of a club. Temple, Golgoi. H. 7½ in.

897. RIGHT HAND with fingers extended. Temple, Golgoi. H. $6\frac{1}{2}$ in.

898. RIGHT HAND holding a vase. Temple, Golgoi. H. 4 in.

899. RIGHT HAND holding a box. Temple, Golgoi. H. 3¹/₄ in.

900. RIGHT HAND holding a patera, apparently. Temple, Golgoi. H. 71/8 in.

901. LEFT HAND holding an indistinct object. Temple, Golgoi. L. 85% in.

- 902. HAND holding a ram's head by the horns. Temple, Golgoi. H. 41/8 in.
- 903. SEPULCHRAL RELIEF, Fragment. Male figure; left hand holds garment; Roman style. Necropolis, Golgoi. H. 1 ft., 11 in.
- 904. HEAD with curled hair and fillet. Temple, Golgoi. H. 5 in.
- 1236. 905. PART OF STATUETTE. Bearded warrior, with painted helmet, cuirass, chiton and chlamys; sword. Costume, Roman. Garments colored red. Temple of Apollo Hylates, Curium. H. I ft., 37% in.
 - 906. MALE HEAD; short hair; in puff; diadem plain. Temple, Golgoi. H. 51/4 in.
 - 907. MALE HEAD. Short hair in puff; wreath. Temple, Golgoi. H. 4½ in.
 - 908. PART OF A STATUETTE with left arm on a pedestal. Chiton; chlamys; indistinct object in left hand. Red color on garment. Temple, Golgoi. H. 115% in.
 - 909. MALE HEAD, with wreath. Temple, Golgoi. H. 4½ in.
 - 910. MALE HEAD, with wreath; row of rosette-curls over forehead. Temple, Golgoi. H. 7 in.
 - 911. MALE HEAD. Short hair and fillet. Roman? Temple, Golgoi. H. 4½ in.
 - 912. HEAD. Two rows of curls over forehead; wreath. Temple, Golgoi. H. 4 in.
 - 913. FEMALE HEAD, with curled and wavy hair, with fillet? High head-dress above top of head. Ear-rings. Golgoi. H. 5½ in.
 - 914. MALE HEAD, with flat band or fillet. H. 41/2 in.
 - 915. FEMALE HEAD, of the Roman period. Peplos. Red color in spots. H. 4½ in.
 - 916. HEAD, with fillet, tied in bow on top. Masses of hair behind. H. 51/4 in.
 - 917. HEAD. Wreath; wavy short hair. H. 27/8 in.

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- 918. ARTEMIS in long chiton and himation; belt, strap and quiver; long ear-rings. Right hand rests on a dog's muzzle; left hand holds a round object. Quiver behind. Ruins of a temple, Pyla. H. 1 ft., 9 in.
- 919. ARTEMIS; chiton and diploïs; himation; belt; quiver and strap; right hand holding a dog at left side by the muzzle. Attitude and dress as in No. 893. Ruins of a temple, Pyla. H. 2 ft., 13/8 in.
- 920. FEMALE FIGURE, with chiton and diplois; hair in bandeaux, and knotted behind the head; ear-rings; torch in each hand. Traces of red on hair and garments. Ruins, Golgoi. H. I ft., 8% in.
 - 921. BASE OF A GROUP representing Hercules slaying the Lernaean hydra; the crab biting one of his heels. The other feet belong to Iolaus. Two square holes, one partly broken away, were doubtless made for fastening. Temple, Golgoi. L. 2 ft., 2¼ in., w. 7 in.
 - hydra; the former cutting the latter with a curved knife. Temple, Golgoi. L. 7 in.
 - 923. PEDESTAL, with figures in low relief on one side. Temple, Golgoi. H. 1 ft., 61/4 in., w. 103/8 in.
 - 924. PART OF MALE FIGURE; himation; undefinable object under left arm. Nude above waist. Feet bare. Heavy red color on garments. Temple, Golgoi. H. 1 ft., 25% in.
 - 925. HEAD. Short hair in puff; wreath. H. 41/2 in.
 - 926. FEMALE HEAD covered with a peplos. Hair in wavy curls. Ruins of Cythrea. H. 91/4 in.
 - 927. MALE HEAD. Short hair; wreath. Eyes and lips red. Temple, Golgoi. H. 5¾ in.
 - 928. PART OF MALE STATUETTE; chiton; himation; indistinct object (leaves?) in right hand; left holds edge of garment. Temple, Golgoi. H. 9½ in.
 - 929. HEAD. Hair in rosette curls over forehead; wreath. Golgoi. H. 41/4 in.
 - 930. MALE HEAD. Short hair; wreath. Temple, Golgoi. H. 6¾ in.

- 931. HEAD with hair in thick curly bandeaux; wreath. Reddish tint. H. 41/4 in.
- 932. HEAD, with hair in straight locks. Lips red. H. 43/4 in.
- 933. PART OF STATUETTE, much like No. 928, but left hand on garment at waist; branch in right hand. Red color on garments. Temple, Golgoi. H. 73% in.
- 934. HEAD. Hair in curls framing the face; wreath. Temple, Golgoi. H. 4 in.
- 935. STATUETTE; belted chiton; himation; strap over right shoulder, with quiver(?); large staff with drapery (spear-staff?); hunting boots with triangular flaps. Hair dressed high in front. Traces of red color. Temple of Apollo Hylates, Curium. H. I ft., 8 in.
- 203. 936. FAT FIGURE; hair in long curls, bound with fillet that is knotted in front. Robe fastened about the waist. Hands held some clawed animal. Nude above waist. Temple, Golgoi. H. 2 ft.
 - 937. PART OF FEMALE FIGURE; hair in row of curls over forehead; head covered with a peplos; necklace with pendant; ear-rings; chiton. Remnants of deep red color. Temple, Golgoi. H. I ft., 3 in.
 - 938. CROUCHING FIGURE. Holds a dove; string of amulets over left shoulder. Temple of Apollo Hylates, Curium. H. 11½ in.
 - 939. HEAD, with wreath and row of curls over forehead. Temple, Golgoi. H. 6 in.
 - 940. HEAD. Short hair in puffs; wreath. Eyes unfinished. H. 5 in.
 - 941. HEAD. Short hair in waves; wreath. Temple, Golgoi. H. 7½ in.
 - 942. PART OF STATUETTE like No. 928. Branch in right hand. Temple of Apollo Hylates, Curium. H. 10% in.
 - 943. HEAD, with short hair; fillet. Roman period. Temple, Golgoi. H. 6 in.
 - 944. HEAD. Wreath; short hair. Eyes and lips red. Roman. Temple, Golgoi. H. 6 in.

- 945. HEAD, with straight hair and a narrow wreath. H. 5 in.
- 946. MALE HEAD, with wreath. Lips red. Roman period. Temple, Golgoi. H. 6 in.
- 947. MALE HEAD, with fillet. Hair plain. Roman period. Temple, Golgoi. H. $5\frac{1}{2}$ in.
- 948. HEAD, with hair in flattish bandeaux; fillet. Originally colored dark red. H. 45% in.
- 949. HEAD. Short hair parted in waves; wreath of leaves. Temple, Golgoi. H. 6½ in.
- 950. FEMALE HEAD; hair in rolls in front, under a peplos. Temple, Golgoi. H. 9 in.
- 951. MALE FIGURE; short chiton; himation; in right hand a large round object; in left, a dove. Hair in waves. Wreath of leaves. Temple, Golgoi. H. 2 ft., 15% in.
 - 952. FEMALE HEAD. Wavy hair parted; peplos over head. Ear-rings. Golgoi. H. 8½ in.
 - 1191. 953. MALE FIGURE; short hair; wreath; long garment; sandals. String of amulets over left shoulder. Eyes red; traces of red on garments. Probably of the late Roman period. Temple, Golgoi. H. 2 ft., 2¾ in.
 - 954. CROUCHING FIGURE, with short hair. Ear-rings; string of amulets on breast; dove in left hand. Full chiton in folds. Temple of Apollo Hylates, Curium. H. I ft., 3 in.
 - 955. CROUCHING FIGURE, on pedestal; with left foot drawn up and right knee elevated and right foot flat. Short hair; short, striped tunic; string of amulets over left shoulder; bracelet on each wrist; dove in right hand at breast. H. I ft.
- goose on left side, held by right hand. Traces of deep red color. Temple of Apollo Hylates, Curium. H. 1 ft.
 - 957. HEAD, with curls over forehead, and wreath. Traces of red color. Temple, Golgoi. H. 5 in.
 - 958. HEAD. Hair in straight locks. Well made, but weathered. Temple, Golgoi. H. 9 in.
 - 959. HEAD; curly hair; wreath. Lips red. H. 41/4 in.

- 960. CROUCHING FIGURE. String of amulets over left shoulder. Bird in right hand. Temple of Apollo Hylates, Curium. H. I ft., 17% in.
- 961. HEAD, with wreath. Prominent ears. Hair below wreath red. Temple, Golgoi. H. 41/4 in.
 - 962. HEAD, with curls over forehead, and fillet. Temple, Golgoi. H. 5 in.
 - 963. FEMALE HEAD. Wavy curls over forehead; peplos. Ear-rings indicated. Flat like a high relief. Necropolis, Golgoi. H. 7½ in.
 - 964. HEAD, with curly hair. Traces of color on eyes. Golgoi. H. 4½ in.
 - object; right hand once held a bird. Garments, red, in folds. Temple of Apollo Hylates, Curium. H. 1 ft., 1 in.
 - 966. MALE HEAD; two rows of curls over forehead; remnants of a wreath. Golgoi. H. 45% in.
 - 967. MALE HEAD, with wreath; short hair. Roman period. Temple, Golgoi. H. 8¾ in.
- belt; round object in left hand; bird (?) in right. Red color on hair and garments. Bracelets. H. 1 ft., 15% in.
 - 969. MALE HEAD, with wreath. Roman period. Temple, Golgoi. H. 81/4 in.
- of amulets over left shoulder; short hair; short tunic in folds, no sleeves; rabbit in left hand. Anklets and bracelets. Temple of Apollo Hylates, Curium. H. 1 ft., 3¹/₄ in.
 - 971. CROUCHING FIGURE. Short hair; string of amulets about neck; round object in left hand; bracelets and anklets. Temple of Apollo Hylates, Curium. H. 1 ft., 1/4 in.
 - 972. CROUCHING FIGURE, on pedestal. Short hair; tunic to ankles; holds bird on left side with both hands; amulet on breast. H. 12% in.
 - 973. CROUCHING FIGURE. Short tunic, otherwise nude. Short hair. String of amulets on breast; bird in right hand. Bracelets. Temple of Apollo Hylates, Curium. H. 9½ in.

- 974. CROUCHING FIGURE. Short tunic only. String of amulets over left shoulder; bird in right hand. Bracelets. Temple of Apollo Hylates, Curium. H. 11½ in.
 - 975. HEAD. Hair in short locks. Weathered. H. 37/8 in.
- 976. CROUCHING FIGURE. Short tunic and shoes. Right hand holds a bird by the wings. String of amulets over left shoulder. Temple of Apollo Hylates, Curium. H. 12¾ in.
 - 977. HEAD. Short hair. Weathered and incrusted. H.
 - 978. CROUCHING FIGURE. Bird in right hand. Short tunic only. Temple of Apollo Hylates, Curium. H. 10½ in.
 - 979. MALE HEAD, with fillet. Roman period. Temple, Golgoi. H. $6\frac{1}{2}$ in.
 - 980. HEAD. Short hair. Weathered and incrusted. H. $3\frac{1}{2}$ in.
 - 981. CROUCHING FIGURE, with dove in left hand, and hare (?) in right. Short tunic only. Ruins of temple of Apollo Hylates. H. 83% in.
 - 982. CROUCHING FIGURE, smaller than 981. Ruins of temple of Apollo Hylates, Curium. H. 3% in.
 - 983. CROUCHING FIGURE. Tunic. Large bird in right hand. H. 8 in.
 - 984. CROUCHING FIGURE. Large bird in right hand. Tunic. H. 4 in.
 - 985. FEMALE · HEAD; curls over forehead; peplos. Roman period. Not part of a statue, but complete as it is. Necropolis, Golgoi. H. 113/4 in. See Atlas, Vol. I., Pl. cxlv.
 - 986. CROUCHING FIGURE. String of amulets over left shoulder; armlets and anklets; short tunic; a cock in the right hand. H. I ft., 31/4 in.
 - 987. FEMALE HEAD; hair parted; peplos over head; chiton with neck-band. See No. 985. Necropolis, Golgoi. H. 11½ in.
 - 988. CROUCHED FIGURE on pedestal. Short, ribbed tunic. Hair in transverse rows of ringlets. Spiral ear-ring in left ear. Amulet on breast. Bracelet on each wrist. Indistinct object in each hand. H. 12¼ in.

- 989. CROUCHING FIGURE. Nude. Wavy hair. Indistinguishable object in right hand. Bracelet; string of amulets over right shoulder. Temple of Apollo Hylates, Curium. H. 1 ft., 35% in.
 - 990. CROUCHING FIGURE. Short tunic. String of amulets over right shoulder; round object in right hand. Temple of Apollo Hylates, Curium. H. 9¾ in.
 - 991. HEAD. Short hair. Ear-rings. Traces of red. H. $3\frac{1}{2}$ in.
 - 120g. 992. CROUCHING FIGURE. Top of head flat; no hair. Short tunic; string of amulets over the right shoulder; round object in left hand and bird in right. H. 101/8 in.
 - 993. MALE HEAD. Short hair; flat head; ear-rings. H. 4 in.
- neck; bird in left hand. Temple of Apollo Hylates, Curium. H. 111/8 in.
 - 995. MALE HEAD, with wreath of leaves and curls over forehead. Roman. H. 4 in.
- ankle. Object in left hand now gone (bird?). Curls over forehead, red; wreath; much of the dress indicated by red color. Eyes and lips red. Amulets about neck indicated by red. Temple of Apollo Hylates, Curium. H. 6½ in.
 - 997. SQUATTING FIGURE. Short hair; ear-rings and bracelets; knit tunic; bird in right hand. Red color. H. 43% in.
- 998. SQUATTING FIGURE. Tunic in stripes. Right hand holds a crab-like object. Edgings in red. H. 5% in.
 - 999 SQUATTING FIGURE. Some animal in right hand. Tunic indicated. Rude. H. 3¹/₄ in.
- 1000 SQUATTING FIGURE. Short tunic; bracelets; string of amulets over left shoulder; right hand holds a rabbit. Temple of Apollo Hylates, Curium. H. 12½ in.
- 1001. SQUATTING FIGURE. Short hair; necklace on breast; round object in left and bird in right hand. H. 121/8 in.
 - bracelets and ear-rings; two necklaces of amulets on breast; dove held by the wings in right hand. H. 1 ft., 33% in.

1216. 1003. SQUATTING FIGURE. Close chiton; shoes; long hair; dove in right hand at breast; fruit in left hand. Ruins, Soli. H. 1034 in.

1004. SQUATTING FIGURE. Short hair and tunic. String of amulets on breast; rabbit held by ears in right hand; round object in left hand. Temple of Apollo Hylates, Curium. H. 123/8 in.

1005. CROUCHED FIGURE. Short hair. Short tunic in folds. String of amulets over left shoulder and around body. Bracelets. Feet drawn up. H. 91/8 in.

1006. CROUCHING FIGURE. Short hair and tunic. Indistinguishable object (bird?) in right hand. String of amulets over left shoulder. Temple of Apollo Hylates, Curium. H. 10½ in.

1007. CROUCHING FIGURE. Short hair. Close-fitting, ribbed chiton; bird in right hand; large, round object in left. Temple of Apollo Hylates, Curium. H. 13½ in.

1008. HEAD. Straight hair; basket ear-rings. H. 35% in.

1009. MALE HEAD, with wreath; hair in ringlets. Roman period. Temple, Golgoi. H. 7 in.

1010. HEAD. Short hair; wreath or stephanos. Eyes red. Temple, Golgoi. H. 3¾ in.

1011. HEAD. Short hair; wreath of leaves. Temple, Golgoi. H. $5\frac{1}{2}$ in.

1012. MALE HEAD, with wreath of leaves. Golgoi. H. 4½ in.

1013. HEAD, with wreath, and flowers over the ears. Eyes and lips red. Golgoi. H. 5¹/₄ in.

1014. HEAD. Short hair; with small curls over the fore-head. Eyes unfinished. H. 35% in.

1015. HEAD, with short wavy hair; wreath of leaves. Roman. Temple, Golgoi. H. 63/4 in.

1016. HEAD. Short hair. Head uneven. Lips red. Golgoi. H. 35% in.

1017. HEAD, with curly locks. Portrait? Golgoi. H. 41/4 in.

1018. HEAD. Eyes unfinished. Short hair. Lips red. H. 3½ in.

1019. MALE HEAD. Short hair; close wreath divided in the middle. Roman period. Portrait. H. $4\frac{1}{2}$ in.

1020. STATUETTE. Hair puffed. Wreath; chiton and diplois; himation. Temple, Curium. H. 1 ft., 7¾ in.

Wreath; chiton with line of red color; himation; sandals. Probably Roman period. Temple, Golgoi. H. 2 ft., 5% in.

1022. FUNERARY HEAD, from Roman period. Complete; not a part of a statue. Holes on sides to fasten to base. Tomb in the Necropolis, Golgoi. H. 9½ in. See Atlas, Vol. I., Pl. cxlv. See 985, 987, 1039, 1073, etc.

1023. CROUCHING FIGURE. Dove held by the wings in the right hand. Temple of Apollo Hylates, Curium. H. 135% in.

1024. HEADLESS FIGURE. Holds dove in the right hand. Much like the last and from the same locality. H. 8½ in.

1025. CROUCHED FIGURE, apparently female. With peplos and long garment in folds. Holds bird in right hand. H. 103/8 in.

1026. CROUCHED FIGURE on pedestal. Short hair; long tunic. String of amulets over left shoulder and about body. Bracelets and circular ear-rings. H. 9¾ in.

1027. MALE HEAD, with short, curly hair. Head flat behind. Temple, Golgoi. H. 6 in.

1028. HEAD. Short hair; close wreath, divided at the middle. Eyes red. Roman period. H. 51/4 in.

1029. MALE HEAD, with fragments of wreath. Roman period. H. 51/4 in.

1030. HEAD. Hair falls in heavy coils on right side of head behind; bound with flat fillet. Roman period. H. 43/4 in.

1031. HEAD, with short hair. Roman. Portrait? H. 51/4 in.

1032. HEAD. Short hair; wreath. H. 4 in.

1033. MALE HEAD. Short hair; wreath parted in the middle. Portrait? Temple, Golgoi. H. 61/4 in.

1034. HEAD. Short hair and wreath. Roman portrait? H. 5 in.

1035-1036. HEADS, like foregoing. H. 5 and 43/4 in. respectively.

1037. MALE HEAD. Wreath; short hair in roll over forehead. Back of head flattened. H. 4½ in.

1038. MALE FIGURE. Chiton; himation; vase held from left hand by a cord. Temple, Golgoi. H. 1 ft., 91/4 in.

1039. FUNEREAL HEAD. Short hair and rosette wreath. Two holes on side of head to fasten. H. 10½ in. See 1022.

1201. 1040. MALE FIGURE. Clad like No. 1021. Holds a box in left hand, and is opening it with the right. Temple, Golgoi. H. 2 ft., 3¾ in.

1041. CROUCHING FIGURE. Short hair; wreath; tunic. Holds a bird with left hand and feeds it with the right. Temple of Apollo Hylates, Curium. H. 11½ in.

1042. SEATED FIGURE on pedestal. Hair in transverse rows of ringlets; tunic in stripes; oval ear-rings; bracelets. Feet drawn up so the soles nearly touch. H. $14\frac{1}{4}$ in.

1043. CROUCHING FIGURE. Bird held with left hand and fed with right. Temple of Apollo Hylates, Curium. H. 8¾ in.

1044. MALE HEAD. Wreath. Curls in front. Dali. H. 5¾ in.

1045. HEAD, with short hair; wreath. Lips red. Sharp features. H. 4¾ in.

1046-1047. MALE HEADS. Short hair; wreath. Roman portrait. Temple, Golgoi. H. $5\frac{1}{2}$ and $6\frac{1}{4}$ in, respectively.

1048. MALE HEAD. Straight hair. Eyes unfinished. Ear-rings. H. 3¾ in.

1049. HEAD. Short hair and fillet. Unusual features; evidently a portrait. H. 5 in.

1050. HEAD; short hair and wreath. H. 51/4 in.

1051. MALE HEAD. Wreath; short hair over forehead. Weathered and incrusted. H. 41/8 in.

1052. PROFILE of a head, in relief. Cut through head dividing nose. Short, curly hair with wreath. Temple, Golgoi. H. 67% in.

1053. MALE HEAD, with wreath and curly hair. H. 51/4 in.

1054. MALE HEAD, with wreath of leaves. Sharp features. Temple, Golgoi. H. 51/8 in.

1225, 1055. PART OF A SILENUS, unfinished. Large round object under left arm. From Citium. H. 115% in.

1202. 1056. MALE FIGURE. Period and clothing like Nos. 1021 and 1040. Holds box in left hand, with dove standing upon it. Temple, Golgoi. H. 2 ft., 5% in.

himation; duck in left hand; round object in right. Temple, Golgoi. H. 1 ft., 9½ in.

1058. BASKET OR CONE ORNAMENT. This and a number of like objects, were found in tombs of the necropoles of Golgoi, Larnaca and Dali, and served to adorn the tops of stelae. Probably the shape is intended to represent the basket of Demeter, instead of the later pine cone. Consists of three ribbed zones separated by plain bands edged by raised ridges. Projection below to fit into socket. H. 14¾ in., d. (top) 11¾ in.

1230. 1059. ORNAMENT. Like No. 1058, but smaller. H. 10½ in., d. (top) 8 in.

1060. PINE CONE, to adorn the top of a stele of the Graeco-Roman period. From like locality with the last. H. 97% in.

1061. ROMAN HEAD. Short hair; wreath; prominent eyes. Portrait? H. 5 in.

1062. MALE HEAD, with wreath. Wrinkled eyebrows. Temple, Golgoi. H. 6 in.

1063. HEAD; short hair; with wreath; curls. Eyes and lips red. Like No. 1001. H. 5½ in.

1064. MALE HEAD, with curly hair; wreath. Roman period. Portrait. Temple, Golgoi. H. 7 in.

1065. MALE HEAD. Short hair; wreath; small back head and high crown. H. 51/4 in.

1066. MALE HEAD, with curly hair and wreath. Roman period. Portrait. Temple, Golgoi. H. 83% in.

1067. MALE HEAD. Short hair; close wreath divided in the middle. Roman period. Portrait. H. 4½ in.

1068. MALE HEAD, with curly hair and wreath. Portrait. Roman period. Red lips. Dali. H. 6¾ in.

1069. HEAD, Roman. Short hair, parted; curls on fore-head; wreath; broad face. H. 5 in.

1070. MALE HEAD. Long hair combed back in locks, high in front. H. 41/8 in.

1071. MALE HEAD. Short hair, fringe in front at forehead. Low wreath. H. $4\frac{1}{2}$ in.

1072. HEAD, with short hair; wreath or fillet. Roman period. Ruins, Dali. H. 8 in.

1073. FEMALE HEAD. Wavy hair in front; peplos over all. Ear-rings. Portrait; intended to stand in a tomb. Complete. H. 10 in.

1074. PART OF STATUETTE. Short hair; wreath; long chiton; himation; branch in right hand. Eyes and lips pink. H. 181/4 in.

1075. MALE FIGURE. Period and clothing like No. 1021, but plainer. Eyes and lips pink. Left hand holds a box. Temple, Golgoi. H. 2 ft., 2 in.

1076. HEAD, face damaged. Short hair; wreath of rosettes instead of leaves. H. 8 in.

1081 = 1129 1077. PINE CONES, to adorn the tops of stelae, of varying patterns; all have projections to fit hole in top of stelae. See 1058-1060. H. 7—10 in.

1083. MALE HEAD; portrait. Short hair, flat wreath. Eyes and lips pink. H. $5\frac{1}{2}$ in.

1084. MALE HEAD. Hair in puff, high wreath. H. $5\frac{1}{2}$ in.

1085. MALE HEAD. Flat head; fillet; short curls on forehead. Hair and eyes pink. H. 5 in.

- 1086. MALE HEAD, with short hair and wreath; heavy chin. Roman portrait. Temple, Golgoi. H. 61/4 in.
- 1087. MALE HEAD, funerary. Long neck and small, short head; curly hair. Complete. See 1022. H. 91/8 in.
- 1088. MALE HEAD, with short hair and wreath. Round face. Temple, Golgoi. H. 55% in.
- 1089. MALE HEAD. Short hair, wreath; curls on forehead. Eyes pink. H. 63/4 in.
- 1090. FEMALE HEAD. Hair parted; peplos; ear-rings; lips red. Necropolis, Golgoi. Roman period. H. 75% in.
- 1091. MALE HEAD, with Roman face. Short hair and wreath. H. 45% in.
- 1092. FEMALE HEAD. Like 1090. Complete. See also 1022. H. 10½ in.
- 1093. FEMALE HEAD. Roman period. Like 1090. Ruins, Dali. H. 53/4 in.
- 1094. MALE HEAD. Complete. Short hair; wreath of rosettes. See 1022, 1039, and 1087. H. 9 in.
- 1095-1096. VOTIVE OFFERINGS; bouquets of narcissus. Temple, Golgoi. D. 31/2-3 in.
- 1007. VOTIVE OFFERING; small bunch of narcissus. Temple, Golgoi. D. 21/8 in.
- 1163. 1098. VOTIVE OFFERING (?). Apparently part of a serpent coiled on a round pedestal, or on a box. Colored red. H. 21/8 in.
 - 1099. VOTIVE OBJECT. Miniature altar. Traces of fire inside. Temple, Golgoi. H. 4 in.
 - 1099A. PLAQUE, round, with pointed and perforated projection. One side slightly concave; other convex, decorated with central rosette, two series of circles, and dots and diagonal lines between. D. 6½ in.
 - 1100. MALE HEAD, with short, curly hair and wreath. Large ears; long head. Temple, Golgoi. H. 6 in.
 - 1101. CIRCULAR SLAB with Gorgon's head in relief; its mouth a fountain opening. White marble. Ruins, Cythrea. D. 1 ft., 13/4 in.

- 1102. HEAD. Hair parted in waves. Eyes inlaid with dark iris and pupils. Nose restored. Presented by Mr. J. W. Drexel. H. 8½ in.
- 1103. MALE HEAD. Wreath; short hair in locks. H. 6 in.
- 1104. DOLL, nude. Movable arms. Late Roman. (Not of the Cesnola collection, but obtained in 1887-88 by the Wolfe exploring expedition to Babylonia.) White marble. From Ctesiphon. H. 10½ in.
- Temple of Apollo Hylates, Curium. L. 4 in. White marble.
- 1106. DOLL. Like 1104; similarly obtained, but smaller, H. $6\frac{1}{4}$ in.
- 1107. FORELEGS of a horse, Two parts of. White marble. Temple of Apollo Hylates, Curium. L. 2—3 in.
- 1108. FOOT. Front part of a female foot, from a statue. White marble. W. $2\frac{1}{2}$ in.
- 1109. HAND holding a patera. White marble. Temple of Apollo Hylates, Curium. D. $5\frac{1}{4}$ in.
- 1110. HEAD OF BACCHUS. Fillet; garland of vine-leaves, with grapes. White marble. Ruins, Soli. H. 8½ in.
- 1111. SEATED FIGURE (of Cybele?), headless, with chiton and himation; feet resting on a recumbent lion. Hollow at base of neck to receive marble head. Ruins near Caravastasi (Soloi). H. I ft., 111/8 in.
- 1112. MORTAR (apparently), but hole through the bottom. White marble. Temple of Apollo Hylates, Curium. H. 43% in.
- 1113. PATERA, Fragment of. White marble. Temple of Apollo Hylates, Curium. D. 13/8 in.
- 1114. PATERA, with umbilical boss in centre (patera omphalios). White marble. Temple of Apollo Hylates, Curium. D. 5 in.
- 1115. FEMALE FIGURE, elaborately draped. Head and feet gone. White marble. H. 6¼ in. Presented by Mr. H. G. Marquand.

- 1116. ALABASTRON, made of alabaster. H. $5\frac{1}{2}$ in. Presented by Mr. H. G. Marquand.
- 1117. PLINTH(?). Greek meander (key) pattern below; lotus flowers above. L. 181/4 in.
- 1118. CAPITAL, with acanthus leaf ornaments beneath the volutes. White marble. Ruins, Citium. H. 103/4 in.
- 1119. FRAGMENT of a foot of heroic size. White marble. (Not of the Cesnola Collection, but presented by J. W. Drexel.) L. 7 in.
- 1120. FRAGMENT with three figures in relief. White marble. Ruins, Citium. H. 6 in.
- 1121. FEMALE HEAD, Greek, with hair in large side puffs and a knot behind. White marble. Temple of Apollo Hylates, Curium. H. 2 in.
- 1122. RELIEF of Triton and Nereid, with dolphins, octopus, etc. White marble slab, found at Sidon, 1887. Size 17 x 17 in. (Not of the Cesnola collection.)
- 1123. FEMALE HEAD, small. Heavy hair, parted and massed behind. White marble. Temple of Apollo Hylates, Curium. H. 2¹/₄ in.
- 1124. STATUETTE OF ATHENE, with Gorgon shield, Fragment of a. White marble, or rough alabaster. Ruins, Citium. H. 1 ft., 1½ in.
- 1125. FRAGMENT of a thick marble dish. Temple of Apollo Hylates, Curium. D. 43/4 in.
- 1126. BOAR, feeding, Fragment of a. White marble. Temple of Apollo Hylates, Curium. L. 7 in.
- 1127. ATHENE, Helmeted head of. White marble. Ruins, Citium. H. 31/8 in.
- 1128. FRAGMENT of a female statuette, showing lower drapery only. White marble. Temple of Apollo Hylates, Curium. H. $5\frac{1}{4}$ in.
- 1129. FRAGMENT; wrist and closed hand. White marble. Temple of Apollo Hylates, Curium. L. 3 in.
- 1130. FEMALE HEAD, small. Hair bound with fillet; masses behind. White marble. Temple of Apollo Hylates, Curium. H. 3½ in.

- 1131. LEG of a statuette, part of the. White marble. Temple of Apollo Hylates, Curium. L. 23/4 in.
- 1132. FEMALE HEAD. Hair in waves; high knot behind. Greek. White marble. Temple of Apollo Hylates, Curium. H. 7% in.
- 1133. LION'S FOREPAW. Part of a support, with the clawed foot of an animal. White marble. Temple of Apollo Hylates, Curium. L. of foot 11/8 in.
- Temple of Apollo Hylates, Curium. H. 4 in. White marble.
 - 1135. LION'S HINDPAW, right. Like 1133. L. 11/2 in.
- 1136. FEMALE HEAD, with fillet. Hair in low knot. Greek. White marble. Temple of Apollo Hylates, Curium. H. 65% in.
- 1137. UNCERTAIN OBJECT; perhaps a pestle, shaped like an animal's limb. White marble. Temple of Apollo Hylates, Curium. L. $3\frac{1}{2}$ in.
- 1138. STATUETTE of a nude boy holding an unfinished object in both hands. Later Greek style. White marble. Temple of Apollo Hylates, Curium. H. 1 ft., 83/4 in.
- 1139. FEMALE HEAD. The marking on the back shows it to have been attached to a cornice or moulding, of interior decoration. (Not of the Cesnola collection, but obtained by the Wolfe expedition.) Stucco. From Palmyra. H. 5 in.
- 1140. VOTIVE SHIP, with sea-monsters. Early Christian work; shipwreck and deliverance of Jonah (?). White marble. Size: l. 1 ft., 11 in., h. 1 ft., $7\frac{1}{2}$ in. Found at Tarsus, 1876. Presented, 1877, by John Todd Edgar, U. S. Consul at Beirût.
- 1141. HEAD. Ancient Babylonian (or Chaldean). Basaltic stone. H. 3 in. From Tello, southern Chaldea. (Not of the Cesnola collection, but obtained by the Wolfe Expedition.)
- 1142. STATUETTE of a nude boy. Graeco-Roman style. White marble. Temple of Apollo Hylates, Curium. H. 1 ft., 3½ in.
- 1143. MALE TORSO; the left arm about a large undefinable object against which the figure leans. Probably a Bacchus. White marble. Ruins of Citum. H. 1 ft., 10 in.

1144. ARCHITECTURAL FRAGMENT, or perhaps the base of a statue. Two nude figures, a male and a female, in relief; the latter with a wand and a mantle. Subject uncertain. White marble. Ruins, Citium. H. I ft., 8 in.

For convenience Nos. 1145—1309 are noted here, though not belonging strictly to the sculptural portion of the collection. Nearly all of the Alabaster objects, 1145-1236, were found in Phoenician tombs in various parts of Cyprus. Those numbered 1237 to 1309 were discovered in Greek and Egyptian tombs in several places, and are of much later date in spite of their less excellent state of preservation. The difference in their style and grace of form is obvious: the alabastron shape gives place to the amphora. See *Atlas*, III., Pl. cx.—cxiii.

1145. VASE, with pointed foot and small ring handle. Conical body. H. 5½ in.

1146-1186, 1188-1204. ALABASTRA. Usually with long cylindrical body, some flaring toward the base, some ovoid, or even spherical. Short neck, with button-top, flat and round; some flaring. Generally have ears on sides, occasionally perforated. Texture of stone usually stratified, though sometimes very clear, and frequently tinted by the oil which they originally contained. They vary in size from H. 5—11 in., d. 15%—5¾ in.

1187. AMPHORA shaped vase; top gone, body pearshaped, with pointed foot. H. $5\frac{1}{4}$ in.

1205. HANDLED PITCHER, hydria shaped, with flaring mouth and decided foot. D. (body) 4 in., h. 6 in.

1206. VASE, with distinct foot, pear-shaped body, and large flaring neck and mouth. A modification of the amphora with foot. H. 3¾ in.

1207. VASE, with handle; pear-shaped body, long cylindrical neck and flat mouth. Bottom formed by a loose plug with covering flange. H. 63% in., d. 31% in.

1208. BARREL-VASE, with angular and band decoration. Perforated ears. Calcined. H. 45% in., d. 3 in.

1209. BOTTLE-VASE, with flat bottom, bell-shaped body, and cylindrical neck. Made with shoulder so that large button top could be added. H. $3\frac{1}{4}$ in., d. $2\frac{3}{4}$ in.

1210. HANDLED VASE, with spheroidal body, flat on

top with flaring mouth; handle in three bands or strands; ring base. H. 5¾ in., d. 3 5-16 in.

- 1211. ALABASTRON. See 1146. H. 41/4 in.
- 1212. BARREL-VASE, of large size. Decorated with bands and geometrical designs. Perforated ears. H. 91/4 in., d. 43/8 in.
 - 1213. ALABASTRON. See 1146. H. 33% in., d. 23% in.
- 1214. HANDLED VASE. Similar to 1210. H. 51/4 in., d. 33/8 in.
- H. 23/4 in., d. 33/8 in.
- 1216. VASE, with tapering body and neck; flaring mouth. Top broken. Separable bottom. H. 8 in., d. 37/8 in.
- 1217. VASE, ovoid, with small handle and neck; flaring mouth. Discolored green. H. 51/8 in., d. 31/2 in.
 - 1218. VASE, amphoroid. Like 1206. H. 35/8 in.
- 1219. BARREL-VASE, with band and cross-line decorations. Perforated ears. H. 7 in., d. $4\frac{1}{4}$ in.
- 1220. SHALLOW CUP, with low foot; similar to kylix. Three raised bands about vertical side. H. 2 in., d. $3\frac{1}{4}$ in.
- 1221. STATUETTE, female; erect, nude. Lacks head and feet. Roman. From Ctesiphon; obtained by the Wolfe Expedition. H. $5\frac{1}{8}$ in.
- 1222. FEMALE FIGURE, reclining on left side. Nude. Lacks head and left arm. Late Roman period. Obtained from Ctesiphon by the Wolfe Expedition. L. 63/4 in.
- 1223. ALABASTRON, large. Unfinished. Heavy rim and ears. Shows marks of chisel. Bright color due to the fact that it had never been used for liquids. H. 15 $\frac{1}{4}$ in., d. $4\frac{1}{2}$ in.
- 1224. ALABASTRON. Tall. Stone marked like agate. H. 10 % in., d. 3 1/4 in.
- 1225. LADLE, with round bowl held in arms of nude female figure, prostrate, with head at edge of bowl. Ankles and feet gone. L. $5\frac{1}{4}$ in.
- 1226. ALABASTRON. (See 1146.) H. 111/4 in., d. 3 3-16 in.

- 1227. VASE, of large size and very heavy. Has stone cover. Bottom rounded; sides retreating to short neck; flaring and convex top; small aperture. Found in a Phoenician tomb at Citium. See *Atlas* III., cxi., 5. H. 97/8 in., d. (bottom) 141/4 in., (top) 111/2 in.
 - 1228. ORNAMENT? Purpose not clear. Ends knobbed and conical; centre spool-like. Decorated with ridges and circles. Calcined. L. 4 in.
 - 1229. NECK of a vase or part of a low vessel. H. 2 in., d. $3\frac{1}{2}$ in.
 - 1230. FEMALE FIGURE, reclining on left side. Nude. Lacks feet and left arm. Late Roman period. Obtained at Ctesiphon, by the Wolfe Expedition. L. 5¾ in.
 - 1231. ALABASTRON. Found near Smyrna. (Not of the Cesnola collection.) H. 111/8 in., d. 2 in.
 - 1232. FEMALE FIGURE, seated. Lacks legs. Late Roman period. Obtained at Ctesiphon by the Wolfe Expedition. H. 3½ in.
 - 1233. ALABASTRON. See 1146. H. 101/8 in., d. 35/8 in.
 - 1234. OBLONG BOWL, shaped like a bath-tub. Over-hanging lips, with three points at each end. From Amathus. H. 17/8 in., l. 55/8 in., w. 33/8 in. Atlas III., cxii., 3.
 - 1235. ALABASTRON, with overhanging edge. H. 103/4 in, d. 21/2 in.
 - 1236. VASE, with tapering body, rounded base, slightly flaring top and mouth, and perforated ears. Citium. H. 151/8 in., d. 6 in. *Atlas* III., exi., 6.
 - 1237. SAUCER or bowl, with flat bottom, and straight sides with three raised bands. H. 2 in., d. 41/8 in.
 - 1238. PATERA, perhaps for libation. Bottom flat, sides rounded; four ears on opposed sides, one with slight channel on top. Amathus. H. 2 in., d. 5 in. *Atlas* III., exii., 6.
 - 1239. PATERA, similar to foregoing. Amathus. H. 2 in., d. 6 in. *Atlas* III., cxii., 7.
 - 1240. BOWL, small; with flat bottom, curved sides, reentrant lips, and small aperture. Amathus. H. 2 in., d. 4 in. Atlas III., cxii., 2.

1241-1242. AMPHORAE, with pointed bases, no handles. H. 2¾ and 3¾ in.

1243, 1247, 1250, 1259. WHORLS, or Stoppers, placed on rods used in ointment bottles similar to accompanying alabastra. D. about $1\frac{1}{4}$ in.

1244. AMPHORA, with two angular handles. H. 51/4 in.

1245. AMPHORA, with pointed base. H. 31/4 in.

1246. AMPHORA; originally had foot and handles. H. 4½ in.

1248-1249. AMPHORAE; short and stout, with pointed feet. H. $2\frac{1}{2}-3\frac{1}{8}$ in.

1251-1252. AMPHORAE, with flat feet; originally had handles. H. $3\frac{1}{4}$ -5 $\frac{3}{4}$ in.

1253. ORNAMENT, pear-shaped. Stopper? H. 15/8 in.

1254. FEMALE HEAD, with high head-dress or hair. Greek. Larnaca. H. 2 in. Atlas, III., cxiii., 3.

1255. AMPHORA, with foot. Originally had handles. H. 7¾ in., d. 3¾ in.

1256. AMPHORA. H. 21/2 in.

1257. HEAD, female. Surface worn. H. 11/2 in.

1258. AMPHORA; originally had a foot. H. $5\frac{1}{2}$ in.

1260. AMPHORA, with foot. H. 21/2 in.

1261. AMPHORA; originally had a foot and handles. H. $3\frac{1}{4}$ in.

1262, 1265. STOPPERS, button-shaped; pierced. D. 11/4 in.

1263. AMPHORA, plain. H. 23/4 in.

1264. AMPHORA; originally had foot; pear-shaped body and elaborate handles. H. 53/4 in.

1266. AMPHORA, weathered and broken. H. 23/8 in.

1267. AMPHORA, with large body; base and broad top. Handles gone. H. 37% in.

1268, 1270, 1276, 1286, 1290. WHORLS or Stoppers.

1269. AMPHORA, with foot and flaring top; had handles. H. 31/4 in.

1271. AMPHORA, with flat button top; pointed base; originally had handles. H. 23/4 in.

1272. BOWL, small; with re-entrant lips, similar to 1240. D. $1\frac{1}{2}$ in.

1273-1275. ALABASTRA. 1274 has ears. H. 3¾—45% in.

1277. ALABASTRON. Mottled stone like marble. H. 43% in.

1278. ALABASTRON. Cylindrical body. H. 43% in.

1279. ALABASTRON. Ovoid body with ears. Neck gone. H. 4¹/₄ in.

1280, 1282. BOWLS, like 1272. D. 11/4-11/2 in.

1281. PATERA, deep, with flat lip and curved sides. Originally had three feet. D. 63/4 in., h. 23/8 in.

1283. BOTTLE-VASE, bell-shaped. Like 1209. D. 25/8 in., h., 23/4 in.

1284. ALABASTRON, with ears. H. 43/8 in.

1285. LENTICULAR VASE, with two perforated ears and a round mouth. Amathus. H. 35% in. *Atlas* III., cxi., 1.

1287. ALABASTRON, with ears. H. 37/8 in.

1288. ALABASTRON; ovoid, small mouth. H. 33/8 in.

1289. ALABASTRON; flat mouth, small ears. H. 41/2 in.

1291. ALABASTRON; elongated ovoid. Mottled stone, greenish. H. 6 in.

1292. ALABASTRON; ovoid, with flat mouth. H. 35% in.

1293. PEDESTAL; round with flaring top and base. H. $1\frac{1}{2}$ in., d. (base) 2 in.

1294. ALABASTRON; elongated ovoid with button top. H. 41/8 in.

1295. LIBATION PATERA, with two ears; flat bottom. H. 1½ in., d. 3½ in.

1296. VASE; ovoid body and pointed foot. H. 17/8 in.

1297. TRIPOD PATERA. Three feet and rounded bottom. Amathus. H. 1½ in., d. 4 5-16 in. Atlas III., cxii., 4.

1298. ALABASTRON, with two ears. H. 23/4 in.

1299, 1301. ORNAMENT? Flat round object with hole in top. Pedestal? D. 2 in.

1300. PEDESTAL, with flaring foot and small top. H. ¾ in., d. (base) 1¾ in.

1302. ALABASTRON; no top. H. 31/4 in.

1303. LIBATION PATERA, with two ears and one covered spout. H. 13/8 in., d. 33/8 in.

1304. ALABASTRON, with ovoid body, ears and a round base. H. 2½ in., d. 2 in.

1305. PATERA, or a cover of a vase similar to 1227. Has beveled edge. D. $3\frac{1}{4}$ in.

1306. ALABASTRON, with ears and a button top. H. 3% in.

1307. PEDESTAL, like 1293. H. 13/8 in., d. (base) 2 in.

1308. ALABASTRON, with ovoid body and button top. H. 35% in.

1309. ALABASTRON; elongated body and broken top. H. $5\frac{1}{4}$ in.

1310. CHILD'S HEAD. Short curly hair. Right side of face is more prominent than the left. H. 51/8 in.

1311. NUDE BOY; leaning forward on arms and hands; sitting on right leg and extending the left. Left hand rests on a tortoise; the right holds a pomegranate. Short hair. Bracelets and serpent-headed anklets. Temple of Apollo Hylates, Curium. L. 17¾ in., h. 13¾ in.

1312. MALE HEAD of youth. Short hair, laid forward. H 5 in.

1313. MALE HEAD, with wreath. Weathered. Roman. H. 8 in.

1314. HEAD, fillet and wreath; roll of short hair over forehead. Lips and eyes pink. H. 73/4 in.

1315. FEMALE HEAD. Hair in bands parallel with parting. Incrusted or calcined; dark gray. Roman period. Ruins, 1335 Dali. H. 83% in. 1316. MALE HEAD, with high wreath. Short curly hair. Weathered. Temple, Golgoi. H. 71/2 in. 1317. MALE HEAD, with curly hair; wreath. Weathered. Golgoi. H. 81/2 in. 1318. MALE HEAD, large. Like 1320 and 1331. H. II in. 1319. MALE HEAD; of an old man; heroic size. Curly hair. Weathered. Graeco-Roman. Portrait. Temple, Golgoi. H. 111/8 in. 1320. MALE HEAD of large size. Garland and short hair, weathered. Ruins, Pyla. H. 111/8 in. 1321. MALE HEAD, with garland and row of curls. Portrait, of the Roman period. Temple, Golgoi. H. 111/8 in. 1322. HEAD of young man. Top badly weathered. H. 1326 12 in. 1323. HEAD of young man. Curly hair. H. 111/8 in. 1344 1324. FEMALE HEAD, with short hair. Wreath of leaves 1337 with cluster. Eyes pink. Temple, Golgoi. H. 73/8 in. 1325. HEAD, narrow. Short, curly hair. Stone of dark color, calcined. Portrait. Roman period. H. 9 in. 1322 1326. MALE HEAD, with olive wreath; short hair, combed 134 9 forward. Colored pink. Temple, Golgoi. H. 8½ in. 1327. HEAD. Short hair. Calcined, dark gray. Roman 1334 period. Necropolis, Golgoi. H. 9 in. 1328. MALE FUNERARY HEAD. Complete. Similar 1323 to 1022. Wreath of flat four-petal rosettes. H. 93/8 in. 1329. MALE HEAD of large size. Wreath of leaves: curls over forehead; beard in curls. Temple, Golgoi. H.

1330. MALE FUNERARY HEAD. Short side-whiskers. Top of head weathered smooth. See 1022. H. $9\frac{1}{2}$ in.

103/4 in.

1331. MALE HEAD. Heroic size. Youth; short hair and wreath; side whiskers. Weathered. Like 1320. H. 101/4 in.

1345

1332. IONIC CAPITAL, with three faces; from an angle column. On each face, egg-and-tongue ornamentation, united with the volutes by a leaf pattern. On top, a circular sinking. Ruins, Golgoi. H. of necking, 8 9-16 in., d. of necking, 13 in.

1333. CAPITAL. Acanthus ornaments under volutes. White marble. Ruins, Citium. H. 1 ft.

I334. CAPITAL with Ionic volutes and Doric echinus. Incised rosettes on the necking; above this, echinus with fillets. Volutes concentric; between them a large incised rosette. Square socket in joint of necking. Circular sinking on top of abacus. Ruins, Golgoi. H. 13½ in., top 18½ x 18¾ in.

abacus with bands of geometrical ornament, in low relief. Top of capital covered with a small cup-shaped ornament, repeated. Round depression on top. Near temple-doorway, Golgoi. H. 1377 10 15-16 in., top, 133/8 x 123/8 in.

1336. MALE HEAD, with short hair and wreath. Portrait of the Roman period. Temple, Golgoi. H. 6¾ in.

1337. PINE CONE. See Nos. 1058 and 1060. H. 9 in.

1338-1341. MALE HEAD. Portrait. Like No. 1336. H. 678—10 8 in. 1540 - 1517 1575 - 1345

1342. HEAD. Apparently a portrait. Hair in curls. Temple, Golgoi. H. II in.

1343-1346. MALE HEADS. Like 1331. H. 11½—12 in.

1347. MALE HEAD. Wreath; short, thick locks over forehead. Cythrea. H. 93/4 in.

1348. FEMALE HEAD. Wavy hair; with peplos. Earrings. Ruins, Idalium. H. 10 in.

> 1349. MALE HEAD. Prominent wreath; small sidewhiskers. Temple, Golgoi. H. 10½ in.

1350. FEMALE HEAD. Wreath of large rosettes; short tresses in front. Temple, Golgoi. H. 93/4 in.

1351. MALE HEAD. Like 1331. H. 121/2 in.

1285 BEARDED HEAD. Helmet, with cheek and nose pieces; traces of leaves of hinges, resembling an incised meander ornament. Beard curled and pointed. Temple, Golgoi. H. 12 in.

- 1353. HEAD. Bald, with wreath. Heavy short beard. Apparently a portrait. Temple, Golgoi. H. 11 in.
- 1324. FEMALE HEAD. Peplos; fillet; ear-rings. Similar to 1348. Salamis. H. 11½ in.
 - 1355. SEPULCHRAL RELIEF, Fragment of a. Upper part of male figure with himation; wreath, curly locks on forehead. Necropolis, Golgoi. H. 1 ft., 9½ in.
 - 1356. SEPULCHRAL RELIEF, Fragment of a. Male figure, reclining, holding a patera. Ringlets on forehead; chaplet with rosettes. Beard. Necropolis, Salamis. H. 1 ft. 73/8 in.
 - 1357. PERIRRHANTERION. Great vase. Without foot or handle, nearly a spherical segment; rope decoration below rim; wreath of ivy leaves and two palmette ornaments in relief; two projections or ears above palmettes. Projecting ring for base. Found at entrance of temple, Golgoi. H. about 17 in.
 - 1358. SEPULCHRAL STELE, Fragment of. Female figure in relief; chiton with girdle; peplos over head; ear-rings; signet ring on finger. Necropolis, Golgoi. H. 1 ft., 1134 in.
 - 1359. SEPULCHRAL RELIEF, Fragment of a. Upper part of male figure; wreath and curls. Chiton. Pouch in left hand; seal ring. Necropolis, Golgoi. H. 1 ft., 5% in.
- 1360. MALE HEAD. Short hair; curls on forehead; wreath of leaves. Portrait of the Roman period. Temple, Golgoi. H. 7 in.
- 1361. WINGED ANDRO-SPHINX, seated on a flat base, its wings and head supporting a patera, or tazza. Traces of deep red color. See *Atlas*, Vol. I., Pl. cvi., 692. Tomb, Cythrea. H. 9 in., d. 5 in.
- 1362. MALE HEAD. Portrait of Roman period. See 1360. H. 7½ in.
 - 1363. FEMALE HEAD. Wreath of leaves and berries; hair in short curls, or wavy tresses, in front. Traces of red color on hair, lips and cheeks. Temple, Golgoi. H. 101/4 in.
- 1364. FEMALE HEAD. Wreath of leaves; hair in heavy curls. Traces of color on eyes and lips. Temple, Golgoi. H. 101/8 in.

- 1365. HEAD. Narrow fillet of rosettes in relief; hair in curls over forehead, or covered with a ruffled cap. Antique features. Temple, Golgoi. H. 9 in.
 - 1366. MALE HEAD. Wreath; small side-whiskers. Lips red. Roman portrait. Temple, Golgoi. H. 107/8 in.
 - 1367. FEMALE HEAD. Fillet; hair carried back in waves to a large Hebe knot; ear-rings. Temple, Golgoi. H. 11 in.
 - 1368. FEMALE HEAD. Wreath and abundant curls on sides and behind. Temple, Golgoi. H. 103/4 in.
- 1369. FEMALE HEAD. Hair parted in centre, brushed back on sides and bound with a fillet. Traces of red color on hair and eyes. Temple, Golgoi. H. 95% in.
- 1245 1245 1370. FEMALE HEAD. Necklace of beads with square clasp or brooch; plain band or fillet round the head. Curls over the forehead; longer locks partly covering the ears, which are hung with three oblong or spiral rings like some of gold in the Cesnola collection. Heavy curled locks fall to the shoulder. Temple, Golgoi. H. 1034 in.
- 1371. FEMALE HEAD. Roman. Prominent wreath and curls about the face and behind neck. Temple, Golgoi. H. 1321 11½ in.
- 1372. MALE HEAD, with heavy features. Much like No. 1363. No color. Ruins, Idalium. H. 9½ in.
- 1373. MALE HEAD. Lightly wrought hair and beard with traces of red. Leafy wreath. Temple, Golgoi. H. 9½ in.
 - 1374. FEMALE HEAD. Wreath; hair combed down in locks on forehead and temples. Portrait. Temple, Golgoi. H. 9½ in.
 - 1375. FEMALE HEAD. Diadem of double row of rosettes; frisure of curls over temples and partially over the ears; hair falls in a mass behind, and three tresses on each shoulder. Large circular ear-ring; chain necklace with pendant. Lapethus. H. 1234 in.
 - 1376. MALE HEAD, beardless. Wreath or fillet. Reddish sandstone. Ruins, Salamis. H. 1 ft.

1377. FEMALE HEAD. Wreath of leaves and berry-shaped pendants; hair in heavy tresses over forehead. Portrait. Temple, Golgoi. H. 113/8 in.

1312

1378. MALE HEAD. Wreath; curls over forehead; beard wavy. Temple, Golgoi. H. 1 ft., ½ in.

1309

1379. SEPULCHRAL RELIEF. Reclining bearded male figure with rosette wreath; chiton; himation; holds a patera. Seated female holding child; chiton; peplos. Necropolis, Golgoi. H. 2 ft., I in., w. (top) 2 ft., 3 in.

1380. SEPULCHRAL RELIEF, Fragment of. Female figure in chiton and peplos. Fillet; ear-rings and necklace. Necropolis, Golgoi. H. 1 ft., 8 in.

1381. SEPULCHRAL STELE, Fragment of. At top, a recumbent lion with open mouth. Below, relief; bearded male figure with wreath and puff over forehead; holds a pouch. Resembles Assyrian figures. Necropolis, Golgoi. H. 1 ft., 67/8 in.

1385

1382. FEMALE HEAD, from a sepulchral relief. Originally in a niche. Hair in waves, covered by peplos. Pendent ear-rings; background broken away. Necropolis, Golgoi. Total h. about 15 in.

1311

1383. MALE HEAD, from a sepulchral relief. Bearded; hair in ringlets, bound with rosette or flower fillet. Background broken away. Necropolis, Golgoi. H. 11½ in.

1384. SEPULCHRAL RELIEF. Reclining bearded male figure, with rosette wreath and holding a patera; female seated on same couch; child, standing. Tomb, Salamis. H. I ft., 2¾ in. W. (top) I ft., 5 in.

1385. MALE HEAD, from a sepulchral relief. Face smooth; fringe of short curls on forehead, colored red. Head-dress resembles a brooding bird, with outspread wings. Remnants of himation. Background gone. Necropolis, Golgoi. H. about 15 in.

1386. BEARDED HEAD, from a sepulchral relief. Hair dressed forward into puff over forehead and bound with rosette or flower fillet. High-necked chiton. Part of background preserved, colored red. Necropolis, Golgoi. H. about 14 in.

1387. SEPULCHRAL STELE, Fragment of, with two fig-

ures in relief. The right hand of each figure holds a bag or purse; left at head. Each has wreath or crown. Necropolis, Golgoi. H. I ft., 6 in.

- 1304 ribbed and ruffled cap; fillet, with a berry-shaped pendant; three rows of curls, or ruffles, in front. Temple, Golgoi. H. 7½ in.
- ple, Golgoi. L. (beak to tail) 15 in.
- 1390. FEMALE HEAD. Double wreath of leaves, two possible clusters in front; fillet; two rows of short curls over forehead. Lips red. Temple, Golgoi. H. 75% in.
 - 1391. HEAD, bearded. Triple wreath; row of vertical curls over forehead. Ringlets behind head. Beard broken. Weathered. Levka. H. 111/4 in.
- 1392. MALE HEAD. Wreath of leaves with barrelshaped pendants; two rows of curls over forehead and behind neck. Temple, Golgoi. H. 103/4 in.
- 1393. MALE HEAD. Wreath on fillet-like band; two rows of curls over forehead. Hair in mass back of neck. Temple, Golgoi. H. 105% in.
- 1394. MALE HEAD. Standing wreath of leaves; hair in banded curls; beard heavy and curly. Ruins, Idalium. H. 1134 in.
- 1395. MALE HEAD. Wreath of leaves, ear to ear. Curls over forehead; hair above blocked out in waves, heavy behind; beard a raised surface wrought in curls; small moustache. Carpassia. H. I ft., 2½ in.
 - 1396. MALE HEAD. Wreath of leaves with acorn pendants; double row of curls over forehead; beard in long curls. Iris of eyes red. Temple, Golgoi. H. 1 ft., 21/8 in.
 - 1397. MALE HEAD. Double wreath; double row of curls over forehead; beard and moustache in fine lines. Lips red. Temple, Golgoi. H. 1 ft., $2\frac{1}{2}$ in.
 - 1308. FEMALE HEAD. Wreath; very abundant curls framing the face. Chin gone. Carpass. H. 12½ in.
 - 1309. HEAD. Wreath, a fillet with large berry-like pen-

dants; hair combed forward in bands and ending in double row of projecting curls; beard in curly waves. Field near Acheropite. H. I ft., 3/8 in.

1400. MALE HEAD. Hair combed forward in plain bands; flat broad fillet; row of curls over forehead; beard in fine lines with curls at end. Lips red. Temple, Golgoi. H. 105% in.

1290

1401. FEMALE HEAD. Hair, or head-dress, in vertical banded ridges extending back from the forehead, the surface showing reticulation or braiding. Temple of Apollo Hylates, Curium. H. 10½ in.

1289

1402. MALE HEAD. Wreath of leaves; hair in masses behind, and over forehead in two rows of curls; beard in three rows of curls. Temple, Golgoi. H. 103% in.

1286

1403. MALE HEAD. Like No. 1397, but beard in a series of horizontal waves. Temple, Golgoi. H. 13½ in.

1404. BEARDED HEAD. Conical cap, wrought like knitted work. Double row of curls over forehead; beard in curls, four rows. Mass of hair behind. Temple, Golgoi. H. 103/4 in.

1405. MALE HEAD. High wreath; three rows of curls over forehead; beard in horizontal lines of curls. Lapethus. H. 115/8 in.

1287

1406. MALE HEAD of heroic size. Wreath of star-shaped flowers. Hair and beard in bands and curls. Temple, Golgon. H. 1 ft., 134 in.

1407. SEPULCHRAL RELIEF. Two reclining figures, woman and bearded man, with wreaths; one holding a patera, the other a pouch; at the left a child, standing, in long chiton. Necropolis, Golgoi. H. I ft., 10½ in., w. (top) 2 ft., 15% in.

bearded male figure with wreath, holding a patera; between two females, each with chiton and peplos, one of whom holds fruit and a branch, and beside the other stands a child. Traces of red color. Necropolis, Golgoi. H. I ft., IO in., w. I ft., IO in.

1409. SEPULCHRAL RELIEF, Fragment of. Bearded male figure, with wreath; chiton and himation; reclining, holds a pouch and a patera. Necropolis, Salamis. H. about 17 in.

- 1410. SEPULCHRAL RELIEF, Fragment of. Male figure reclining on a couch; wreath; patera and pouch in left hand; stand below with food. Above, remnants of lions. Necropolis, Golgoi. H. 2 ft., ¾ in., w. about 19 in.
- 1411. SEPULCHRAL STELE, Fragment of. Above, recumbent lion; below, a relief of two reclining bearded figures, joining hands; wreath, chiton and himation; one of them holding a pouch and a patera. Beside them, two females, standing; one holding a bottle, and arranging the other's hair. Remnant of another panel below showing human head. Necropolis, Golgoi. H. I ft., 10 in., w. I ft., 11½ in.
 - 1412. SEPULCHRAL STELE, Fragment of. Reclining male figure, holding a patera, grasps the hand of female, shown seated on the man's left. Traces of red color. Necropolis, Golgoi. H. I ft., 3 in., w. 2 ft., 1 in.
 - 1413. HEAD. Diadem; five rows of curls over forehead; mass of like curls on neck. Temple, Golgoi. H. 8½ in.
 - standing in the two compartments of the chariot. Curium. H. $8\frac{1}{2}$ in., l. $6\frac{1}{2}$ — $7\frac{1}{2}$ in., w. $4\frac{1}{4}$ — $5\frac{1}{2}$ in.
 - 1415. HEAD. Hair in rows of curls, apparently unfinished; fillet with rosettes in relief. Red color in spots. Temple, Golgoi. H. 77% in.
- 1416. HEAD. Conical cap, divided in sections by double bands and decorated by intersecting lines to resemble knitted work; row of curls over forehead; beard in curls. Large curls behind. Traces of red. Temple, Golgoi. H. 115% in.
 - 1417. BEARDED HEAD. Conical cap, plain, beneath which are curls over the forehead. Beard in curls. Temple, Golgoi. H. 12¾ in.
 - 1418. MALE HEAD. Conical cap marked with reticulated surface and bands; and crest. Temple, Golgoi. H. 9¾ in.
 - 1419. MALE HEAD, with conical cap, crest gone. Hair massed behind; beard marked with incised vertical lines. Temple, Golgoi. H. 1 ft., 3% in.
- 1420. MALE HEAD. Conical cap, on the front of which is a dove, with outspread wings, in relief. Double row of curls over forehead; hair in masses behind; beard in curls. Temple, Golgoi. H. I ft., 5½ in.

1421. MALE HEAD. Conical cap, wrought like knitted work. Double row of curls over forehead; beard in curls; mass of hair behind. Temple, Golgoi. H. 113% in.

1422. MALE HEAD. Crested conical cap with cheek flaps; lozenge-shaped decoration of incised lines. Single row of curls on forehead; curled beard; mass of hair behind. Ruins, Golgoi. H. 1 ft., 21/2 in.

1282

1423. MALE HEAD. Conical cap, crest gone, reticulated surface; row of curls over forehead, mass of hair behind; beard in vertical divisions. Temple, Golgoi. H. 1 ft., 3/4 in.

1424. HEAD. Crested conical cap; beard blocked out in vertical divisions. Temple, Golgoi. H. 1 ft., 6 in.

1425. MALE HEAD. Crested conical cap with flaps; spiral ear-rings; eyebrows modeled in a formal manner; hair in masses behind neck; no beard. Temple, Golgoi. H. 9 in.

1426. MALE HEAD. Beard and conical cap. Badly weathered. Temple, Golgoi. H. I ft., 11/2 in.

1427. MALE HEAD, with crested conical cap and other items like 1425. Temple, Golgoi. H. 91/8 in.

1428. MALE HEAD. Crested conical cap, with flaps. Hair massed behind; long beard on chin. Perhaps unfinished. Temple, Golgoi. H. 1 ft., 33/4 in.

1429. MALE HEAD. Crested conical cap, surface divided in sections by double bands; pointed beard indicated on chin by relief; row of curls blocked out over forehead; hair in masses /2 60 behind neck. Temple, Golgoi. H. 1 ft., 21/2 in.

1430. HEAD. Crested conical cap with flaps; beard indicated in relief, eyebrows and beard marked by reticulated lines. Much like No. 1428. Temple, Golgoi. H. 1 ft., 4 in.

1431. MALE HEAD. Crested conical cap, with flaps; beard plain, in relief, on face; hair massed behind. Much like No. 1428. Temple, Golgoi. H. 1 ft., 37/8 in.

1432. FRAGMENT OF LION. Probably portion of a sepulchral stele. Peculiar covering on head resembling an 1393 inverted bird. Necropolis, Golgoi. H. 1 ft., 21/2 in.

1433. BASE OF THE STATUE of Hercules, No. 5, front side, sawn off. Low relief. Hercules, having just shot with an

arrow the triple-headed dog Orthros, is attacking Eurytion, the herdsman of Geryon's cattle, who has seized a tree and a great stone for weapons. Near the temple, Golgoi. H. 1 ft., $8\frac{1}{2}$ in., w. 2 ft., $10\frac{3}{8}$ in.

- 1224. 1434. VOTIVE OFFERING. Breasts, over a bunch of grapes, in high relief. Temple, Golgoi. H. 1 ft., 3 in., w. 1 ft. 53% in.
 - 1435. FRAGMENT OF MORTUARY STELE. At top, hindquarters of a crouching lion. Below, relief of a reclining woman, at whose feet stands a robed figure holding a vase. Necropolis, Golgoi. H. I ft., 11 in., w. 15 in.
 - 1436. PALMETTE. Central part or apex of a pediment from a mortuary stele. H. 14 in.
- sphinxes, with women's heads, recumbent, back to back, and facing to the front. See *Atlas*, Vol. I., Pl. civ., 680. Necropolis, Golgoi. H. I ft., 17% in., w. I ft., 10 in.
- 1438. TOP OF SEPULCHRAL STELE. Two winged sphinxes in high relief, each with a paw against the base of a palmette ornament, and seated on curved tendrils. Necropolis, Golgoi. H. 1 ft., 61/4 in., w. 2 ft., 21/2 in.
 - 1439. MALE HEAD. Much like No. 1425, but a little smaller. Temple, Golgoi. H. 8¾ in.
- 1440. MALE HEAD. Long beard, ending in four curls; crested conical cap, with flaps; from the top-knot of the cap proceed two cords, with tassels in relief, which hold the cheek bands tied up; curls under edge of cap; eyebrows indicated by raised surfaces. The famous colossal head. See *Atlas*, Vol. I., Pl. xxxix., 253. Near the temple, Golgoi. H. 2 ft., 103/4 in.
 - 1441. MALE HEAD. Crested conical cap, with flaps, marked by wide bands at the seams. Eyebrows and short beard indicated by raised surfaces, with lines. Hair in mass behind. Temple, Golgoi. H. 9½ in.
 - 1442. BEARDED HEAD. Crested conical cap, with curls under its edge; beard in relief on face, end gone. Much like No. 1440, but not as large. Temple, Golgoi. H. about 2 ft.
 - 1443. HEAD. Wreath of flat leaves; hair and beard in formal curls; eyebrows a raised surface wrought with incised lines. H. 9% in.

1444. HEAD. Head-dress ornamented by three large rosettes in relief. Beard and eyebrows indicated by raised surfaces. Back flat and unfinished. Hair in mass behind. Temple, Golgoi. H. 115/8 in.

1445. HEAD. Beardless. Hair in mass behind. Headdress with three rosettes in relief. Surface damaged by fire. 1252 Back unfinished. Temple, Golgoi. H. 9½ in.

1446. MALE HEAD. Crested conical cap, with flaps; long pointed beard in relief on face. Hair pushed back of neck. Near the temple, Golgoi. H. 101/2 in.

1447. MALE HEAD. Cap or helmet, with tuft or knob; bands tied in knot over front hair; curls on forehead and beard blocked out in a raised surface, with central parting and unfinished curls at ends; mass of hair on neck. Temple, Golgoi. H. I ft., 21/2 in.

1448. BEARDED HEAD, Front portion of huge. Conical cap, with flaps; beard long, in relief on face; evebrows in relief; short hair over the forehead, beneath the cap. Temple, Golgoi. H. about 2 ft.

1449. HEAD. Head-dress with three rosettes in relief (two unfinished). Spiral ear-rings. Mass of hair behind. Temple, Golgoi. H. 7 in.

1450. HEAD. Like the last, but broken behind. Temple, Golgoi. H. 71/2 in.

1451. HEAD. Head-dress band with rosettes has incised lines, crossing each other diagonally. Hair in masses on the neck. Spiral ear-rings. Temple, Golgoi. H. 73% in.

1452. HEAD. Wreath of two rows of leaves united by a twisted cord; hair in two rows of curls over forehead, and in a mass behind; eyebrows in relief; beardless. H. 103/4 in.

1453. BEARDLESS HEAD. Head-dress band with nine rosettes. Hair in mass behind; spiral ear-rings. Temple, Golgoi. H. 111/4 in.

1454. MALE HEAD. Wreath of leaves; two rows of curls over forehead; eyebrows and beard a raised surface. Traces of red on lips. H. 11 in.

1455. HEAD. Head-dress band with three rosettes. Hair in mass behind; beard a raised surface. Temple, Golgoi. H. 111/8 in.

- 1456. TOP OF SEPULCHRAL STELE. Two lions, seated back to back. Below, crescent over disk. Tomb, Amathus. L. 2 ft., 11 in.
- 1457. TOP OF SEPULCHRAL STELE. Two recumbent lions, back to back. Beneath, a winged globe, with pointed rays. Ruins, Idalium. H. 1 ft., ½ in., l. 2 ft.
 - 1458. TOP OF SEPULCHRAL STELE. Recumbent lion, between two acroteria with fan or half palmette ornamentation. Necropolis, Golgoi. H. I ft., 2 in., l. 2 ft., 3 in.
 - 1459. ARCHITECTURAL FRAGMENT. Lion's head in high relief. Temple of Apollo Hylates, Curium. H. (head) 9¹/₄ in.
 - 1460. TOP OF SEPULCHRAL STELE. Recumbent lion. Necropolis, Salamis. H. 1 ft., 61/8 in., l. 2 ft., 81/2 in.
 - 146r. HEAD. Wig-like hair in rows of ringlets back from the forehead, the ridges cut by cross-lines; curls on the neck. Beard slightly reticulated; otherwise looking like a female head. Temple, Golgoi. H. 8½ in.
 - 1462. HEAD OF A HORNED ANIMAL. Dowel beneath, doubtless for placing on the hand or forearm of a statue. See No. 29. Temple, Golgoi. H. 1 ft.
 - 1463. FEMALE HEAD. Frisure in tresses; central parting; plain band or fillet in front and over ears, with row of curls beneath it. Temple, Golgoi. H. 85% in.
 - 1464. FEMALE HEAD. Wreath of flat leaves; hair in curls in front; masses behind. Temple, Golgoi. H. 81/8 in.
 - 1465. FRONT PART OF A MALE HEAD. Cap on head; beard indicated by raised surface. Near the temple, Golgoi. H. 1178 in.
 - 1466. FEMALE HEAD. Conventional Cypro-Egyptian head-dress. Hair in mass behind. Near the temple, Golgoi. H. 6¾ in.
- 1467. HEAD. Cypro-Egyptian head-dress; hair in masses behind; eyebrows indicated by zigzag lines; projecting fillet on forehead at edge of hair. Temple, Golgoi. H. I ft., 3½ in.
 - 1468. FEMALE HEAD. Hair in locks parted at the middle, falling in tresses behind; fillet. Near the temple, Golgoi. H. $10\frac{1}{2}$ in.

- 1469. FEMALE HEAD. Wreath or turban marked with diagonal lines; formal curls over forehead. Singular ornament above the ear on right side, apparently a fold of the turban. Temple, Golgoi. H. 105% in.
- 1470. FRONT PART OF A HEAD. Smooth head-dress, apparently of the Cypro-Egyptian style; beard wrought in rows of angular notches. Temple, Golgoi. H. 1 ft.
 - 1471. HEAD. Cypro-Egyptian head-dress with fluted fold above each ear; long, curiously-shaped ear-rings; close necklace. See *Atlas*, Vol. I., Pl. xxiii., 55. Temple, Golgoi. H. 115% in.
 - 1472. HEAD. Head-dress in Cypro-Egyptian style; beard and eyebrows indicated by raised surfaces. Temple, Golgoi. H. 1 ft., 2 in.
- 1473. HEAD of Player on the double flute. Close head-dress. Spiral ear-rings. West of the temple, Golgoi. H. 65/8 in.
 - 1474. FRONT PART OF A HEAD. Hair parted in the middle, edge indicated by a raised band; surface marked by indented spots. Eyebrows in relief. Temple, Golgoi. H. I ft.
 - 1475. FEMALE HEAD. Cypro-Egyptian head-dress. West of the temple, Golgoi. H. $6\frac{1}{4}$ in.
- 1476. HEAD. Cypro-Egyptian head-dress. Beard and eyebrows indicated by raised surfaces. Egyptian features. Similar to 1472. Temple, Golgoi. H. 1. ft., 1% in.
- 1477. HEAD. Head-cloth in Cypro-Egyptian style; beard indicated by raised surface. Temple, Golgoi. H. 11½ in.
 - 1478. MALE HEAD. Cypro-Egyptian head-dress as in No. 1472. Hair, beard and eyebrows marked by light lines variously graved. Spiral ear-ring. Temple, Golgoi. H. 115% in.
 - 1479. FEMALE HEAD. Hair with row of curled locks in front, with transverse parallel ridges behind; masses falling on the neck. Near the temple, Golgoi. H. 1 ft., $\frac{1}{2}$ in.
 - 129 1480. FUNERARY SLAB, carved in low relief. Two lions rampant, attacking a human figure that stands between them. Temple, Golgoi. H. I ft., 478 in., l. I ft., 71/4 in.
- 1481. FRAGMENT OF A MORTUARY STELE, with inverted lunar crescent and sun's disk beneath it; below, a

knotted band with hanging ends, in red color. Necropolis, Golgoi. H. 1 ft., 83/4 in., w. 1 ft., 4 in.

1482. FRAGMENT OF MORTUARY STELE, crescent and sun, like the last. Surmounted by two winged sphinxes, back to back. Heads gone. Necropolis, Golgoi. H. 1 ft., 4 in., l. 1 ft., 9¾ in.

on either side a human figure looking on; a boy on the right holding an indistinct object and on the left an adult in a long ornamented robe. Temple, Golgoi. H. I ft., 5¾ in., 1. 2 ft., 2 in.

The following objects, from 1484 to 1585, are of a hard gray stone which may be designated as a sort of serpentine, with the exception of a few which are made of a scoriaceous or volcanic stone, extremely hard and full of cellular holes. The objects numbered 1586 to 1836 are made of a variety of substances—ivory or bone, pottery and faience, earthenware, stone and lead. The former series comprise objects which are obviously of native manufacture, while the latter are in large part either of Egyptian origin or are copies after Egyptian models. The objects numbered 1484 to 1836 were found in various parts of the island of Cyprus, but mainly at Dali and Agia Paraskeva. See *Atlas*, III., Pl., cxv.-cxvii.

1484-1500. STOPPERS ("whorls"): usually conical in shape, and pierced through axis. Probably for use on rods employed in ointment bottles, to regulate the depth reached by the end of the dipping rod. Some are plain, but many are decorated with concentric circular bands, small circles, arcs or rows of dots. Serpentine. D. 13-16—134 in.

1501. JAR-COVER. Circular, with hole through centre and projection to fit mouth of jar. Serpentine. D. 21/8 in.

1502. NECKLACE; made of 32 beads of stone, shaped like two truncated cones joined base to base. Some are plain, and some are decorated with incised lines, or deep dots surrounded by small circles. In the centre is a seal, cut from a pebble. Serpentine. See *Atlas*, III., Pl. cxiv.

1503. PENDANT, a negro head, with flat features; curly hair represented by sunken points. Originally a part of foregoing. Serpentine. H. 1 3-16 in.

1504. WHORL or large bead, double cone, pierced lengthwise. Serpentine. L. 11/4 in.

- 1505. WHORL, conical. Serpentine. H. 1/8 in.
- 1506. SEAL, unfinished. Made from a pebble. L. 13% in.
- 1507. PEBBLE, cut so as to show a projecting oval bezel. L. 1½ in.
 - 1508. BEAD, similar to 1504. Serpentine. L. 15-16 in.
- 1509. SEAL, triangular, with die of a tree. Serpentine. L. 1 in.
 - 1510. STOPPER, similar to 1484. D. 13-16 in.
 - 1511. PEBBLE, round. D. 3/4 in.
- 1512. SEAL, with oblong face and round perforated grip, fanciful impression. Serpentine. H. 3/4 in.
 - 1513. BEAD, cylindrical. D. 13-16 in.
 - 1514. BEAD, hemispherical. D. 3/4 in.
 - 1515-1517. BEADS, similar to 1502. L. 5% in.
 - 1518-1522. PEBBLES, etc. D. 1/2 in.
- 1523-1530. MACE-HEADS, or heads of war-clubs. Ovoid stone, pierced lengthwise with a smooth, round hole to receive handle. Serpentine; 1528 is a sort of diorite. D. or l., 2—25% in.
- 1531. VASE with cover. Similar to a cantharus in shape, but with small handles. Foot of handle as in bronze vases. Lid has circular decorations. Serpentine. H. 27/8 in. Atlas III., Pl. cxv., 5.
- 1532. VASE, with small foot and large ridged body. Black stone, like marble. H. 2 in.
- 1533. LONG VESSEL, compressed in the middle, with two pairs of ears; somewhat like a modern bath-tub. Serpentine. L. 35% in. See *Atlas*, III., Pl. cxv., 2.
- 1534. SHEEP; fat-tailed. Legs gone. Serpentine. L. 33/8 in.
- 1535. BOWL, small. Deeply cut; thin sides; one flat ear. Geometrical line decorations. Serpentine. D. 2 in.
- 1536. PATERA, small, flat. Inside is a horseman and animal carved in relief; herring-bone border, incised; two wide flat ears. Serpentine. L. 33/8 in.

1537-1542, 1545. SINKERS. Long stones pierced at one end for cord. Native stone. L. 23/8—33/4 in.

1543. PEBBLE. Marked like a mussel shell. L. 15/8 in.

1544, 1546-1559. PESTLES; shaped like truncated cones. Serpentine. L. $1\frac{1}{2}$ — $2\frac{1}{2}$ in.

1560-1571, 1574-1575. PATERAE. Flat saucers with pronounced rim and usually with distinct base. Possibly used as mortars with pestles like the foregoing. Usually made of serpentine, but occasionally of a volcanic rock. D. 35%—7 in. *Atlas*, III., Pl. exv., 6.

1572-1573, 1577-1580, 1582-1585. TRIPOD BOWLS OR MORTARS. Similar to the foregoing in material and shape, except that they are usually deeper. They vary much in diameter and height. D. 4—10 $\frac{1}{2}$ in., h. $1\frac{1}{2}$ —5 $\frac{3}{4}$ in. Atlas, III., Pl. cxv., 8-9.

1576. TWO-EARED VASE. Amphoroid with tapering body, constricted and short neck; edge shows crossed line decoration, and sides deep-cut lines slightly inclined to the right. Serpentine. H. 55% in. *Atlas*, III., Pl. cxv., 3.

1581. PATERA, or possibly a cover. Edge shows a secondary or subsidiary lip interrupted twice at opposite sides, being the reverse of handles. Hard volcanic stone. D. $8\frac{1}{8}$ in.

1586-1594. STOPPERS. Similar to others in stone and bronze and glass. See Nos. 1484-1500. Nearly all are perforated and some are decorated with circles. Ivory and bone. D. 34-114 in.

1595-1598, 1601. IVORY OBJECTS; purpose uncertain.

1599-1600. RINGS; ivory and pottery. D. 13/8 in.

1602. HEAD AND BUST; part of a pin (?). Ivory. L. 15% in.

1603. FEMALE FIGURE. Erect; himation in folds. Hair in curls and knot above. Ivory. H. 1½ in.

1604-1608. EAR-LADLES and small spoons. Ivory. L. 3%-5 in.

1609. LADLE of a spoon, shallow and thin. Ivory.

1610. FLORAL ORNAMENTS, showing top of a full-blown flower. Stems hollow. Ivory. D. $\frac{1}{2}$ in.

1611, 1613, 1615-1616. PINS. Ivory. 1611, round-headed pin. L. $4\frac{5}{8}$ in. 1613. Pineapple head. 1615-1616. Human female head and bust; a pair. L. $4\frac{1}{4}$ in.

1612. SPOON. End of handle and half of bowl gone. Ivory. L. 5 in.

1614. HANDLE of a spoon (?), with hole to hang by. Ivory. L. 55% in.

1617. STATUE, PHALLIC. Ivory. H. 3 in.

1618. HANDLES. Ivory. L. 27/8 in.

1619, 1621. POMEGRANATE. Ivory. H. 11/2 in.

1620. ROUNDEL, with rosette, and central boss. Tessara. Pottery. D. 5% in.

1622. DRAUGHTSMAN. Greenish white pottery; glazing faded. H. 3/4 in.

1623. SPHINX. Amulet. Head and right forepaw gone. Bored for string. Light blue pottery. L. 15-16 in.

1624. ORNAMENT, possibly a tortoise. Pottery, blue. Weathered. Bottom flat and smooth. L. 5/8 in.

1625. PEBBLE; yellow like sulphur.

1626. AMULET. Unfinished. Design uncertain, but resembles *Chut*, representing the sun at the horizon. Red jasper. L. $\frac{7}{8}$ in.

1627. BUCKLE OR TIE AMULET (Thet). Red jasper. L. 1 in.

1628. AMULET. Identification uncertain. In shape, it resembles the sign with which the name of the goddess Nit (Neith), "lady of Sais," is written. In brownish, translucent stone, resembling alabaster. L. 7/8 in.

1629. BALL. Faience. D. 1/2 in.

1630. AMULET, representing obelisk. Pottery, originally blue. L. 11/4 in.

1631. AMULET. Obelisk or lotus column. Light green pottery. L. 11/4 in.

1632. BEAD. Long and tapering. Lapis lazuli. L. 11/4 in.

- 1633. BUCKLE OR TIE AMULET (Thet). Placed on neck of mummy for protection. Red color represents the blood of Isis. Amulet. Uninscribed. Red jasper. H. 1½ in.
- 1634. AMULET. Represents a long woven object. Blue pottery. Glazing imperfect. L. ¾ in.
- 1635. FINGER-RING. Signet has full length figure of Thoth with papyrus reed. Nearly half of circular portion broken away. Greenish pottery. L. of signet 1½ in.
- 1636. SEAL. Bored for use as amulet. Signet represents erect human figure, overtopped by uraeus-serpent. Dull green pottery. L. 13/8 in.
- 1637. BEAD OR RING, with large aperture. Sides divided into panels by vertical lines, each panel containing bird and disk, similar to the Egyptian sa Ra, "Son of Ra." D. I I-16 in.
- 1638. FALSE BOTTLE (?). Shaped like a flask, but solid. Pottery. H. 11/8 in.
 - 1639. BEAD (?). Conical. Pottery.
- 1640. TWO-HANDLED BOTTLE. Rosette and floral decorations. Large base; small neck and mouth. Black pottery. H. $1\frac{1}{2}$ in.
 - 1641. JAR-COVER. Ivory. Plain. D. 21/8 in.
- 1642. JAR-COVER. Ivory. Pierced through centre. Ornamented with rosette of 18 petals. Surrounded with three concentric circles. D. 25% in.
- 1643. JAR-COVER. With projection on reverse, to fit mouth of jar. Ivory. Rosette ornamentation, partly destroyed. Twelve petals in groups of three. D. 25% in.
- 1644. JAR-COVER. Ivory. Rosette, with 12 petals. D. 23/4 in.
 - 1645. JAR-COVER. Ivory. Unornamented. D. 21/4 in.
- 1646. JAR-COVER. Ivory. Rosette, 12 petals. D. $1\frac{1}{4}$ in.
- 1647. JAR-COVER. Ivory. Plain. Projection on reverse. D. 2 in.
- 1648. JAR-COVER. Ivory. Rosette with eight petals. Circle at centre. Circular and rope ornamentation at edge. Slightly oblong. D. 134 and 2 in.

- 1649. JAR-COVER. Rosette, 20 petals. Projection behind to fit mouth of jar; ornamented with circle divided into quadrants. D. 2 in.
- 1650. JAR-COVER. Ivory. Circular and rosette ornamentation. 12 petals. Circular projection on reverse. D. 2 in.
- 1651. JAR-COVER. Ivory. Rosette, 6 petals. Weathered. D. 1 13-16 in.
 - 1652. JAR-COVER. Ivory. Rosette, 12 petals. D. 17/8 in.
- 1653. JAR-COVER. Ivory. Face plain. Reverse bears double circle divided into quadrants. D. 1 11-16 in.
- 1654. JAR-COVER. Ivory. Rosette, 12 petals. Rope border. D. 2 in.
- 1655. JAR-COVER. Ivory. Rosette, 16 petals. D. 1 13-16 in.
- 1656. DISK OF LIMESTONE; probably a jar-cover. D. 13/8 in.
- 1657. PLAQUE, showing half-kneeling Nubian slave in relief. Short apron with belt; wig with four rows of locks. Left hand beside head, right extended. From Lapethus. Ivory. Size 3 x 2½ in.
- 1658, 1661. JAR COVERS(?). Plain disks with edges decorated with lines or circles. Ivory.
- 1659, 1662, 1664, 1665, 1667, 1669. STOPPERS, used in dipping rods in ointment bottles. Ivory.
- 1660. JAR COVER. Rosette ornamentation, with gold covered bronze button at centre. Ivory.
- 1663. JAR COVER. Thin disk with groove near edge. Ivory.
 - 1666. JAR COVER, with concentric circles on top. Ivory.
- 1668. AMULET, representing human head with side-locks and elaborate head-dress. Dark brown and black pottery. H. 11/8 in., w. 11/4 in.
- 1670. TESSERA OR ROUNDEL. For wall decoration. Sandy frit, with glaze. Body, chocolate color, with cream rosettes and yellow boss. Back glazed. Diameter, 134 in.
- 1671. TESSERA OR ROUNDEL. Like 1672. Darker color. D. 1½ in.

- 1672. TESSERA OR ROUNDEL. Like 1673. Back glazed. D. 1 $\frac{1}{2}$ in.
- 1673. TESSERA OR ROUNDEL. Smaller than 1670. D. $1\frac{1}{2}$ in.
- 1674-1678. FRAGMENTS, five, of blue pottery of Egyptian make.
- 1679. RAM'S HEAD AND SUN-DISK. Amulet. Sacred to Chnum of Philæ. Greenish gray sandstone. L. 1¾ in.
- 1680. QUADRUPLE SYMBOLIC EYE. Diagonal hatching on face extends to back. On back is "life" sign flanked by *Uas-t* sceptres. Light green pottery, slightly chipped and repaired. L. 19-16 in., w. 1¼ in.
- 1681. BEAD, flat, rectangular. Symbolic eye on face, and magical "safe" sign on reverse. Bored lengthwise. Green faience. Size 11/4 x 11/8 in.
- 1682. BEAD. Has eight symbolic signs and figures. Bored lengthwise. Green pottery. Size 1¹/₄ x 1 in.
- 1683. CAT, recumbent. Bent posture of neck, un-Egyptian. Pottery, formerly of blue glaze, now blue, green and denuded in spots. L. 1¾ in.
 - 1684. SATYR. Phallic. Dull green pottery. L. 13/4 in.
- 1685. JAR-COVER, with figure of frog. Well molded and executed. Light green pottery. D. 1 in., h. 13-16 in.
- 1686. URAEUS. Charm. String loop broken. Pottery, dull green. H. 1 3-16 in.
- 1687. CAT. AMULET; sacred to the goddess Bast. Ears broken. Light green faience. H. 13/6 in.
- 1688. PTAH, as dwarf. Amulet. Poor work. Light green pottery. H. 13% in.
- 1689. ANUBIS. Amulet. Right ear, nose, and feet gone. Light green pottery. H. 15% in.
- 1690. AMULET. Female deity; possibly Thueris. Poorly molded. Light blue pottery. H. 1 3-16 in.
- 1691. FROG. Amulet. In hard close-grained green stone. L. 11/4 in.
- 1692. HAWK; amulet. Sacred to Horus. Head-dress gone. White pottery, faded. H. 13% in.

1693. SYMBOLIC EYE. Amulet. Broken. Material, soft and white. Originally covered with greenish slip or glaze. L. 138 in.

1694. BEAD; oblong, rectangular. Edge carries broken line of ornamentation. Face has cartouche with prenomen of (apparently) Thothmes III. of the XVIII. Dynasty, surmounted with double feathers, the symbol of truth. Reverse contains symbolic figures representing truth, protection, and the charm against the evil eye. Pottery, with greenish glaze. L. I in.; w. ¾ in.

1695. AMULET, rectangular and thin. Projection at top pierced for string. Figures uncertain, but apparently a funereal scene with god Horus at left. Deep blue pottery. Size I I-16 x 7/8 in.

1696. PEAR-SHAPED OBJECT. Purpose and resemblance uncertain. Blue-gray stone. H. 11/8 in.

1697. "SYMBOLIC EYE" (Egyptian Uta-t). Amulet. Pottery, partially blue glaze. Pendant broken off. Bored at top for string. L. 1/8 in.

1698. ROUND OBJECT, with projection on one side. Identification uncertain. Material, soft chalky white substance, with traces of green glaze.

1699. BEAD or toggle for fastening cord. Reddish material.

1700. PILLOW. Model of stone or alabaster head-rests, used to raise heads of mummies. Uninscribed. Amulet. Brown hematite. L. of base, 1 in., h. 5% in.

1701-1704. BEADS or toggles for fastening cords. Large bore. Three are in imitation of corrugated gold beans. Faience.

1705. SHEN-AMULET. Sun-disk, with projection containing field, possibly for seal. Said to represent the orbit of the sun, but its use is unknown. Pierced through disk. Lapislazuli. H. 5% in.

1706. BEAD or toggle; mate of 1699.

1707. SPHINX, with ears of hare. Amulet. Sacred to Harmachis. L. 1 in.

1708. BEAD, flat, rectangular. Portion of jointed ornament, with double set of holes for stringing. Has part of

hieroglyphic name of Osiris. Pottery; light blue glazing, weathered. L. 3/4 in., w. 9-16 in.

1709. SYMBOLIC EYE. Amulet. Broken at top; new hole for string. Blue pottery. L. 7/8 in.

1710. AMULET; cone-shaped. Green pottery, well préserved. L. 1/8 in.

1711. HEART. Amulet. Hematite. Pierced at top. H. 11-16 in.

1712. FINGER-RING. Openwork. Figure of ram with sun-disk, sacred to Osiris at Mendes. On back, two lotus blossoms at ends of same stem. Blue pottery. D. 1 in., w. 34—58 in.

1713. HEART. Amulet. Unfinished, unpierced. Hard black fine-grained stone. H. 1 1-16 in.

1714. BEAD; flat, round. Pierced from side to side. Blue pottery. D. 13-16 in.

1715. TET-AMULET. Pierced through rear support for string. Greenish faience. H. 13/4 in.

1716. TET-AMULET. Lapis-lazuli. Unpierced. H. 1 5-16 in.

1717. TET-AMULET. Pierced through rear pillar. Green and brown faience. H. 11/8 in.

1718. TET-AMULET. Unpierced. Lapis lazuli. H. 1 $\frac{1}{4}$ in.

1719. TET-AMULET. Slate-colored faience. H. 1 in.

1720. TET-AMULET. Pottery, pale green pierced for string. H. 1 in.

1721. TET-AMULET. Slate colored faience. H. 1 in.

1722. TET-AMULET. Lapis lazuli. Unpierced. H. I in.

1723. TET-AMULET. Green pottery. H. 3/4 in.

1724. HAWK. Amulet; sacred to Horus. Faience, original blue glazing almost entirely gone. Head ornament missing. Hole behind for string. H. ¾ in.

1725. CRIOSPHINX (ram-headed). Amulet. Biue pottery, faded. L. 1 in.

- 1726. CAT-AMULET. Sacred to the goddess Bast, "lady of Bubastis." Well executed, showing separate ribs and toes. Loop on back broken. H. 1/8 in.
- 1727. HAWK, with sun-disk. Sacred to Horus. Green faience. H. 1 3-16 in.
- 1728. ICHNEUMON or ant-eater. Amulet. Green and blue faience. L. 1 in.
- 1729. GOD BES. Head. With full head-dress. Amulet. Pottery, original color of glazing gone. Pierced at back of neck for string. H. 1 in.
- 1730. THOTH. Amulet. Rude. Light green pottery. H. 1 3-16 in.
- 1731. ANUBIS, god of the dead. Amulet. Greenish pottery, weathered. Legs and right ear gone. H. 1 in.
- 1732. BES, god of joy and music. Ill-proportioned; longer than usual. Pierced through neck for string. Amulet. H. 13/8 in.
- 1733. BES. Surmounted by feather plumes; hands on knees; face fairly well marked, but details of figure obscure. Amulet. Light yellow pottery. H. 1½ in.
- 1734. BES. Has crown of Upper Egypt with "truth" feathers, instead of usual head-dress. Imitation of hieroglyphs on rear and base. Amulet. Pottery, originally with greenish glaze Weathered, but perfect. H. 15% in.
- 1735. ISIS, goddess. Seated with infant Horus at left breast. Head-dress represents horns and sun-disk. Amulet. Pierced through supporting pilaster. H. 1½ in.
- 1736. AMULET; probably Isis, seated; with head-dress of disk and horns. Green pottery. H. $1\frac{5}{8}$ in.
- 1737. THOTH, the ibis-headed god of wisdom. Ribbed apron and pointed beak. Rude. Amulet. Green pottery. H. 15% in.
- 1738. PTAH-SOKAR-OSIRIS, as a dwarf. Amulet. Light green pottery, discolored, apparently with iron rust. Bored through head. H. 13% in.
- 1739. THUERIS, goddess. Amulet. Light green pottery, weathered. Has usual head-dress. Lacks left hand and right corner of base. H. 13/4 in.

- 1740. HATHOR (?). Identification uncertain. Wears crown of Lower Egypt. Amulet. Light green pottery. Well preserved. H. 15% in.
- 1741. THUERIS. Amulet. Lacks usual head-dress. Blue pottery. H. 178 in.
 - 1742. THOTH. Amulet. Dark green faience. H. 11/8 in.
- 1743. USHEBTI, or Funerary Figurine. Hands folded on breast, left foot slightly advanced. Green and blue pottery. H. 2½ in.
- 1744. PTAH, as dwarf. Amulet. Light blue pottery, degenerated into rusty green in places. Fine specimen. H. $2\frac{1}{2}$ in.
- 1745. HATHOR HEADED SISTRUM HANDLE. Pottery, poorly fused. Originally covered with greenish glaze. L. 2 11-16 in.
- 1746. RELIEF DRAWING, probably representing Ptah as a mummy, holding the hak sceptre, shaped like a shepherd's crook. Close-grained limestone. Size of block, $2\frac{1}{2} \times 1$ in.
- 1747. USEBTI, or funereal figurine. Representing a servant in the world of the dead. Blue pottery, faded in places. Arms folded on breast; roughly made and of late date. H. 3 in.
- 1748. BES. Pierced through ears and between feathers. Single faced. Hole for cord in rear. Amulet. Originally green, now light brown, pottery. H. 27/8 in.
- 1749. SECHMET. Female deity, with lion's head, surmounted with horns and disk. Hands at side and left foot advanced. Amulet. Greenish pottery. H. 3 in.
- 1750. MENAT-AMULET. Upper portion contains two symbolic eyes and figures of Isis and Horus. Circular pendant contains symbolic eye. Open-work pottery, originally blue, now faded. Complete. L. $3\frac{1}{4}$ in.
- 1751. SYMBOLIC EYE, left. Of large size; faience, with blue glaze extending behind. Bored lengthwise behind eyeball, for use as bead. L. 23% in.
- 1752. PAPYRUS ORNAMENT. Leaves, light blue; flowers, deep blue. Contains three flowers and three leaves. Complete section, glazed on all six faces. Used to inlay walls at base or cornice. Pottery. L. 1% in., w. 17-16 in.

1753. MURAL PLAQUE. Apparently, part of a quadruped. Legs, belly and upper part of back in dark blue glaze. Body originally light blue, now nearly white. Head and tail gone. Material, sandy frit, glazed, and poorly fused. L. and h. 1½ in.

1754. MURAL PLAQUE. Cone pattern. For inlaying. Slate colored pottery. L. 11/8 in.

1755. ROUNDEL, with acorn decoration. Pottery, very hard. Brownish. D. 1½ in.

. 1756-1757. BEADS, flat and nearly square. Two holes for string. Represents woven reed mat. Pottery, deep blue glaze on back and portion of face. Size $1\frac{1}{2} \times 1$ 7-16 in.

1758. BEAD or toggle. Ovoid. Blue pottery. L. 11/4 in.

1759. LOTUS FLOWER ORNAMENT. Small capital or sceptre top. Grayish purple. Pottery. H. 11/4 in.

1760. BEAD or toggle. Blue pottery. L. 5/8 in.

1761. SYMBOLIC EYE, right. Light blue glaze, now nearly gone. Pendant missing. Pottery, poorly fused. L. I 5-16 in.

1762. HEART. Amulet. Slightly broken at top. Impure lapis-lazuli. H. 15% in.

1763. BELL-SHAPED AMULET. Identification uncertain. Hard light green stone. H. 11/4 in.

1764. BEAD; oblong, bored lengthwise. Deep green pottery. Face contains relief figure of Isis, with horns and sun-disk, and Horus, with double crown and "life" sign. Reverse contains two crocodiles, belly to belly, separated by two lutes, sign for "good," placed lengthwise. Size I 5-16 x I in.

1765. GOD BES. Both sides alike. Amulet. Pottery, greenish blue glaze. H. 13/4 in.

1766. BAST, goddess of Bubastis in Lower Egypt. Seated.

Amulet. Greenish pottery; weathered. H. 13/4 in.

1767. URAEUS-SERPENT. Amulet. Pale green pottery. H. 15% in.

1768. PTAH, as dwarf. Amulet. Blue pottery. H. 11/2 in.

1769. ISIS, seated, with Horus at left breast. Horus has

head-dress of horns and disk. Amulet. Green pottery. H. 13/4 in.

1770. AMULET. Dog-headed ape, seated. Basalt. H. 2 in.

1771. MENAT-AMULET. Upper portion gone. Straight part contains deity flanked by uraei; round part contains symbolic eye. Pottery, pale green glaze, partly gone. L. 2 in.

1772. PTAH, as dwarf. Amulet. Dark green pottery. H. 15% in.

1773. AMULET. Female deity, possibly the goddess Mut. Wears crowns of Upper and Lower Egypt; hands against sides. Light green pottery. H. 2 in.

1774. AMULET. Female deity, possibly the goddess Nephthys. Stands with hands at sides and left foot advanced. Head-dress gone. Greenish pottery. H. 2 in.

1775. TET-AMULET. Greenish pottery, mottled with brown. Delicate vertical markings between horizontal bars. H. 2¼ in.

1776. AMULET. Musician, with harp over left shoulder. Un-Egyptian garment, resembling a toga. Dark brown pottery. H. 23% in.

1777. BES. Double-faced, with usual head-dress. Amulet. Dark green pottery. H. 2 in.

1778. THUERIS. Amulet. Lacks head-dress and alligator tail. Green pottery. H. 21/8 in.

1779. BES. Poorly molded, and not in usual proportion; lacks head-dress. Amulet. Green pottery. H. 21/8 in.

1780. BES. Double-faced. Four-feather head-dress. Amulet. Pottery, poorly fused. Originally green, now several shades of brown. Material inside, soft like wax. H. 21/8 in.

1781. THOTH. Amulet. Hands at sides; ribbed apron, and head-dress. Green pottery. H. 2 1-16 in.

1782. PTAH, as dwarf. Well executed and perfect. Amulet. Light green pottery. H. 21/8 in.

1783. PTAH, as dwarf. Amulet. Dark blue pottery. H. 23% in.

1784. RING. Lead, corroded. D. 11/2 in.

1785-1791. SLING MISSILES. Lead. L. about 11/8 in. 1791, l. 25/8 in.

1792. MIRROR. Back decorated with eagle in relief. Of late date. Lead and glass, iridescent. From Larnaca. L. 3\% in., d. 15\% in. See Atlas, III., cxvii., 3.

1793-1795. SPIRALS, for fastening garments or hair. Lead. From Larnaca. D. 11/8 in.

1796. LEADEN OBJECT; uncertain. L. 11/2 in.

1797. VASE, like Amphora. Geometrical pattern in relief. About the middle is the Greek name of the owner: "Of Eutherius." Lead. H. 15% in.

1798. QUADRUPED; camel (?). Originally stood on a pedestal. From Larnaca. H. 15% in.

1799. FEMALE FIGURES. Two. Erect, fully draped. Probably part of a group, as in 1826. From Larnaca. H. 1½ in.

1800. CUPID, winged, playing on flute. Larnaca. Lead. H. 15% in.

1801. VASE, with two mouth-like projections, one a handle. Decoration of geometrical patterns. Shape approaching the "Mycenean." H. 2 13-16 in., d. 23/4 in.

1802. BOWL. Rosette pattern within. H. 2 in., d. $5\frac{1}{2}$ in.

1803. STIRRUP-HANDLED VASE. Imperfect. "Pseudamphora," "Mycenean" shape. Geometrical decoration. See 1807.

1804. BOWL. Decoration within, a bull amid papyrus plants; band of geometrical patterns, rudely approximating to the egg-and-tongue pattern. H. I II-16 in., d. 5 5-16 in.

1805. BOWL. Bunch of papyrus, with ornamental border within. H. 11/4 in., d. 35% in.

1806. BOWL. Female musician playing on a lute. Papyrus thicket. Ornamented with circle and dots. H. 17/8 in., d. 5½ in.

1807. STIRRUP-HANDLED VASE, or "Pseudamphora" of the "Mycenean" shape. Decoration, bulls, rude lotus flowers, and geometrical patterns. H. 45% in., d. 51/4 in.

1808. BOWL or cup. Thick stripes across the edge. H. 1% in., d. 3% in.

1809. CUP or bowl, low; a spherical segment in shape. Lotus flower pattern within. H. 1½ in., d. $3\frac{1}{2}$ in.

1810. DISH, of flat cylindrical shape; three small bands about the outside; bottom within covered with an expanded lotus flower. H. 17% in., d. 73% in.

1811-1812. VASES, of elliptical shape; no handles; small base, neck and mouth. Pottery, colored blue. H. 10 $\frac{3}{8}$ in. and 6 $\frac{3}{8}$ in. D. (body) 5 1-16 and 3 $\frac{1}{8}$ in., respectively.

1813. LARGE SCARAB. An imitation of an Egyptian scarab. Has six legs, three on each side. Head resembles snout of pig, with ram's horns. On the back are characters reading *Cheper-men-mut;* on the bottom is cartouche of Thothmes III., surmounted by the sign of the sun Ra; beneath is the sign of "gold," *nub*, flanked by "life" signs. On the left of the upper register is a cynocephalous ape with the Tet-sign; on the right are a vulture and uraeus. In the central register is a man cutting up and weighing an antelope. The lower register presents a scarab, flanked by an asp and "life" sign. The signs and figures are all after Egyptian models and fairly executed. Soft chalky white stone. L. 55% in., w. 4½ in., th. 1¼ in.

1814. CUP, generally like the following, but with heavier relief; ivy leaves and berries; egg-and-tongue border near top. H. 25% in., d. 31/4 in.

1815. TWO-HANDLED CUP. Ornamented with vine and flowers in relief on outside. Glaze turning brown. H. 3 in., d. 35% in.

1816-1817. SHELLS, found in tombs in same localities.

1818. SEAL RING, with bezel. L. 13/4 in.

1819. VASE or box. Thin sides, somewhat flaring. Decorated with lines. Ivory. H. 1½ in., d. 1¼ in.

1820. VERTEBRA of fish; used as a bead.

1821. LOW DISH, contracted at the mouth. H. $1\frac{1}{2}$ in., d. $3\frac{1}{8}$ in.

1822. BOX, made of a hollow bone; decorated with bands, plain lines and circles arranged like fish-scales. Ears on sides. L. 5 in.

1823-1824. BOXES, in general similar to foregoing. L. $5\frac{1}{4}$ and $4\frac{1}{2}$ in.

1825. BOX, decorated with longitudinal lines. Similar to foregoing. L. 4 in.

1826. TABLE OF OFFERING. Oblong and rectangular. Two erect figures at edge. On top in relief: boar's (?) head; patera with bread, hind quarter of meat. Originally stood on legs. Lead. From Larnaca. L. 2¾ in., w. 1 9-16 in. See Atlas, III., cxvii., 10.

1827. TABLE OF OFFERING. Circular, one leg remaining. On top in relief; bread loaves, paterae, clusters, and a boar? Lead. From Larnaca. D. 2½ in., h. 1 in. Atlas, III., cxvii., 11.

1828. TABLE OF OFFERING. Oblong, rectangular; with three legs intact. On top in relief: paterae, bread, clusters, and indistinct objects. Larnaca. Lead. L. 2 13-16 in., h. 1½ in. Atlas, III., cxvii., 12

1829-1830. HORSE'S TEETH. Fragments.

1831. BOX; slightly tapering. Ivory or bone. H. 21/8 in.

1832. AWL. Bronze blade, and bone handle. L. 51/4 in.

1833. HANDLE, slightly tapering. Hollow. L. 35% in.

1834-1835. HORSE'S TEETH. Fragments. L. 31/8 in.

1836. HANDLE. Small, slightly tapering. Bone. L. 1 9-16 in.

The following objects are exhibited in the gallery on the South Side of the Main Stairway, beginning near the West End. They consist of inscribed stones in Phoenician, Cypriote and Greek characters obtained from Cyprus, and a few pieces from other places, Assyrian wall plaques, Hittite sculptures, and a number of specimens of Palmyrene sculpture with inscriptions. Two ornate Greek sarcophagi are also included.

1837. MURAL PLAQUE, Assyrian. Square ornamentation, with floral designs, rosettes, lotus flowers and cones; lotus flower and bud border. Alabaster. Size 29 x 33 in.

1838. MURAL PLAQUE, Assyrian. Head of a king or god; round cap, curly beard and hair, long heavy ear-rings. Ends of wings behind head. Alabaster. Size 31 x 24½ in.

- 1839. HITTITE SCULPTURE. Two male heads, facing; round helmets; hands raised chin high, holding indistinct objects. No hieroglyphs. Black granite. From near Marash. Size 24 x 16½ in. Presented by Mrs. Henry Marden, 1890.
- 1840. SEPULCHRAL STELE. Greek. Cylindrical, with flaring top and base. Band of rosettes and cones above. Inscription: "Artemidorus Cynegus, farewell." From a tomb at Idalium. H. 3 ft., $9\frac{1}{2}$ in. See *Atlas*, I., cxlvi., 1152, and III., Supplement to Greek Inscriptions, No. 45.
- 1841. SEPULCHRAL STELE. Greek. Cylindrical with large base and top. Band of unfinished cones and rosettes. Inscription: "Olympianus, farewell." From Larnaca. H. 3 ft., 63% in. See *Atlas*, I., cxlvi., 1151; III., cl., Suppl. 44.
- 1842. SEPULCHRAL STELE. Greek. Cylindrical with banded capital and enlarged base. Inscription: "Ariston, farewell." Sandstone. H. 3 ft., 6½ in. *Atlas*, I., 1171; III., cl., Suppl. 26.
- 1843. SEPULCHRAL STELE. Greek. Cylindrical, with large capital and base. Heavy. Inscription: "Onesicrates, farewell." From Idalium. H. 3 ft., 10 in. *Atlas*, I., 1153; III., cl., Suppl. No. 52.

PHOENICIAN INSCRIPTIONS.

Except where otherwise stated, the following were found near the ancient Citium and the modern Larnaca, in the ruins of a temple of the god Eshmunmelqarth (Aesculapius-Hercules-Porumnus). See *Atlas*, III., cxxii.-cxxiii.

- 1844. BLOCK of white marble, nearly cubical. Two lines of text in Phoenician characters: "Hananbaal gave . . . which he vowed on behalf of his son." Sense imperfect. Size about 3×3 in.
- 1845-1846. FRAGMENTS of a thick bowl; blue marble. Part of an inscription: "King Melekyathon . . . son of Ebedadoni to his lord Eshmunmelqarth." L. $6\frac{1}{2}$ and $6\frac{3}{4}$ in.
- 1847-1866. FRAGMENTS OF MARBLE BOWLS, showing inscribed letters on the rims. White marble. The inscriptions are fragments of different bowls for the most part, and no relation between the parts can be established. The character of the inscriptions on each of the pieces is noted below.

- 1847. Part of a line: ". . . King of Citium and Idalium."
- 1848-1850. "On the xix day of the month . . . in the year . . . iv of the king Melekyathon, king of Citium and Idalium."
 - 1851. "Reshephyathon interpreter of thrones to . . . "?
 - 1852. "Ebedmelqarth to his lord Eshmunmelqarth."
 - 1853. Two words: ". . . to his lord Eshmunmelqarth."
- 1854. Parts of three words: "Of king Melekyathon, king . . ."
- 1855. Parts of two words: ". . . To his lord Eshmun-melqarth, may he bless."
- 1856. Five characters, supplemented: "... to his lord Eshmunmelqarth. May he bless ..."
- 1857. Parts of three words: "... vowed an image (?) to ..."
- 1858. Near the nozzle of bowl. Beginnings of two lines: ". . . which he gave . . . to his lord . . ."
 - 1859. Four characters of doubtful meaning.
- 1860-1861. Words which may mean: ". . . . which
- 1862. Three letters; perhaps, "... gift this which
 - 1863. Five characters which defy translation.
 - 1864. Two characters; perhaps ". . . gift . . ."
- 1865. Three characters, supplemented: ". . . to his lord Eshmunmelqarth . . ."
 - 1866. Two characters: ". . . son of . . ."
- 1867. BLOCK of white marble. Parts of eight lines of text: "In the year . . . of king Pumiyathon, king of Citium and Idalium, son of Melekyathon, king of Citium and Idalium, these two offerings which Abdelim son of Ebedmelqarth, son of Ebedresheph, gave and dedicated to his lord Eshmunmelqarth." Face 4½ x 6¾ in. From Citium-Larnaca. Atlas, III., cxxii., 1.

- 1868. ALABASTRON, with convex sides, small ears, rounded bottom and small lid. Inscribed with a numeral and an uncertain word: "100?" Citium. H. 103/4 in. Atlas, III., exxiii., 22.
- 1869. VASE, crater-like, with small foot, rapidly flaring bottom and slightly flaring sides; two double handles; sides decorated with lozenge and geometrical figures. Inscription on the bottom, either a proper name or "My friend." From a tomb at Dali. Terracotta, colored gray and black. H. 75% in.
- 1870. VASE, with small base, ovoid body, wide mouth, small neck and small handle. One word indicating ownership: "Of Anthus." From a tomb at Citium. Red terracotta. H. 61/8 in. Atlas, II., cxli., 1052; III., cxxiii., 23.
- 1871. VASE, amphoroid. Small base, pear-shaped body, cylindrical neck and two small handles. Decorated with bands of cross-lines and diagonals. Inscription, probably a proper name. From Nicosia. Serpentine. H. 5½ in. *Atlas*, II., cxli., 1050; III., cxxiii., 24.
- 1872. AMPHORA or Pithos. Pointed foot, two small handles, inverted cup for cover. One word: "My Baal" or "My lord." From Citium. H. 22½ in.
- 1873. AMPHORA or Pithos. Taller than the foregoing, and constricted about the middle. Parts of two words: "My Baal, my olive." From Citium. H. 27 in. Atlas, III., cxxiii., 27.
- 1874. AMPHORA or Pithos. Three lines of inscription in black ink on the side of a large jar: "Baal Peles (lord of weight?) gave. He heard me." From a tomb at Citium. H. 225/8 in. Atlas, II., cxli., 1049; III., cxxiii., 25.

CYPRIOTE INSCRIPTIONS.

The Cypriote Inscriptions are arranged in two places, and are numbered 1875-1903 and 1917-1959.

- 1875. TOP OF A PEDESTAL, with three Cypriote characters; significance uncertain. Golgoi. L. 113/4 in. Atlas, III., cxxxviii., 2.
- 1876. PART OF A PEDESTAL. Two fragmentary lines of writing, purpose uncertain. Golgoi. W. 7½ in. Atlas, III., cxxxviii., 4.

CATALOGUE OF STONE SCULPTURES. Will fort of statue

1877. BASE OF A STATUE, with sandalled feet and part of ankles. Parts of two lines of Cypriote text: "In the year 3... offered this image to "(names gone). Golgoi. L. 8½ in. Atlas, exxxii., I.

- 1878. FRAGMENT OF A PEDESTAL. Parts of two lines of inscription: "I am Stasidamos . . ." The other characters are too fragmentary to translate. Golgoi. L. 10½ in. *Atlas*, III., cxxxv., I.
- 1879. PART OF A PEDESTAL, with part of a line of inscription containing a proper name: "Diathemis . . ." Golgoi. L. 10 in. *Atlas*, III., cxxxv., 2.
- 1880. BAS-RELIEF, showing horse's hoofs and legs. Parts of two lines of characters of uncertain import. Golgoi. $8 \times 6\frac{1}{2}$ in. *Atlas*, III., cxxviii., 3.
- 1881. PART OF A PEDESTAL (?). One line of text which has not been read satisfactorily. Golgoi. L. 91/4 in. Atlas, III., exxxvi., 1.
- 1882. PEDESTAL of small size. Dedicatory inscription on three faces of the top, containing several unusual and uncertain signs which render a satisfactory translation impossible. Golgoi. H. 4¹/₄ in., top 3³/₄ x 3¹/₂ in. *Atlas*, cxxv., 5.
- 1883. SQUATTED FIGURE, like No. 924 above, and many others. Inscription obliterated except one character; probably a votive offering to Apollo Hylates, in whose temple at Curium it was found. Lacks head. H. 41/4 in. Atlas, III., cxxvii., 7.
- 1884. SQUATTED FIGURE, similar to foregoing. Votive inscription, lacking name of donor: ". . . offered this to Apollo." H. 5% in. *Atlas*, I., cxxx-cxxxii.; III., cxxvii, 8.
- 1885. SQUATTED FIGURE, similar to foregoing. Inscription on three sides of base: ". . . this to the god Apollo . . ." H. 4½ in. Atlas, III., exxvii., 2-4.
- 1886. HEAD, with pointed, inscribed helmet: "The vow of Naos." A votive offering. Golgoi. H. 4½ in. Atlas, III., cxxxi., 1-2.
 - 1887. RELIEF, showing part of human figure with profile. Cypriote inscription in three incomplete lines: "Onasiorus (son of) Athe . . . offered to the god Apollo in (good fortune)." Golgoi. L. $6\frac{1}{2}$ in. *Atlas*, III., cxxxiv., I.

1889. PART OF A VOTIVE STELE or of a sarcophagus, with wing-like ornamentation beneath a band inscribed with Cypriote characters of uncertain import. Golgoi. H. 4¾ in., w. 2 in. *Atlas*, III., cxxvi., 1.

1890. OENOCHOE or pitcher-vase, containing owner's name in Cypriote characters: "Of Ialephemos." Red terracotta. From Curium. Spheroidal body, conical neck, trefoil mouth, large handle, low but distinct base. H. 6¾ in. Atlas, II., cxli., 1063; III., cxl., 2.

1891. VASE or jug with handle. Ovoid body and flaring mouth. Small handle at base of neck. Inscribed in a circle on bottom are the name and title of the owner: "Talephanos, the Tagos." Red pottery. From Larnaka (Citium). H. 51/8 in. Atlas, II., 1062; III., cxl., 7.

1892. LINTEL of a tomb (pediment). Decorated with two lions facing each other, with erect figure behind each and two females between them, erect and with hands raised. The lions face outward. Below is a long line of dedicatory inscription: "I am (commemorative of) Aristokretes, and my brothers set me up in memory of the good deeds which indeed I ever well did." From Golgoi. L. 4 ft., h. 13½ in. Atlas, I., lxxxv., 563; III., cxl., 1. cxxxv., 1-5-

1893. PITCHER, or handled vase, like 1891, with name of owner scratched in Cypriote characters on its convex side: "Thales." Pottery. H. 5½ in. Atlas, II., cxlii., 1064; III., cxl., 1.

1894. RELIEF, showing reclining bearded man; part of one line and traces of a second line of Cypriote text: "Antiphamon, the son of Daophas." From Golgoi. H. 93% in. Atlas, I., xxvii., 89; III., cxxviii., 2.

1895. PEDESTAL, showing two men, one leading a ram and the other carrying an indistinct object; probably celebrants. One line of Cypriote characters of uncertain significance. From Golgoi. H. 9 in. *Atlas*, III., cxxxi., 3.

1896. BOX or footstool. On one side is a Chimæra between two rosettes; on bottom is a space about 7 x 9 in., marked in an irregular checker-board pattern, nearly every space being

occupied with a Cypriote character. Their significance and relations are quite problematical. From Golgoi. H. $7\frac{1}{2}$ in. Size $28\frac{1}{2} \times 11\frac{1}{2}$ in. Atlas, I., lxxxv., 560; III., cxxxiv., 2.

1897. BILINGUAL INSCRIPTION; Greek: "Of Themias," and three fragmentary lines of Cypriote, showing a dedicatory text, the exact content of which has not been determined. From Golgoi. Size 20 x 7½ in. Atlas, III., cxxix., 3.

1898. BASE or pedestal, found in the treasure chambers at Curium. Cypriote dedication to Tisandros; text only partly intelligible. L. 11 in. *Atlas*, III., exxvi., 3.

1899. PEDESTAL, from Curium. Four lines of votive Cypriote text: "Of Aristochus the (son) of Onasias. Having vowed concerning his boy to Perseutas he set (this) up in (good) fortune." Face 14½ x 8¼ in. Atlas, III., cxxvi., 4.

1900. PEDESTAL, having two rectangular spaces hollowed out, apparently to receive base of statue. One line of Cypriote text: "Of Timos (son) of Antiphatos: I honor Paphia at least with gifts of honor." Golgoi. H. 11½ in. Top 11½ x 9¾ in. Atlas, I., xxvii., 85; III., cxxix., 1.

1901. FRAGMENT of stone from Curium with parts of three lines of Cypriote text of uncertain purport. W. 14½ in. Atlas, III., cxxvi., 2.

1902. PEDESTAL (?), with three words in Cypriote: "Kisikas, the son of Timodorus, dedicated (?)." From Kouklia (Palaeo-Paphos). L. 8½ in., w. 10 in. Atlas, III., cxxv., 6.

1903. PEDESTAL; with part of a line of Cypriote text indicating that it was "erected" by some one whose name ended in s, to a deity or person whose name began with A (Aphrodite Apollo?) From Kythraea. L. 2 ft., w. $8\frac{1}{2}$ in. Atlas, III., cxxv., I.

1904. HITTITE RELIEF, with inscriptions. Erect figure with round cap, roll of hair on neck, and long robe to ankles. The right hand holds a staff; left at breast. The entire stone, figure and all, is covered with hieroglyphs, cut shallow. From near Marash. Black granite. Size 43½ x 22½ in. Presented by Mrs. Henry Marden, 1890.

1905. HITTITE RELIEF. Erect male figure before a loaded table of offerings; curly hair bound with a fillet; feather

and box in hands; dressed in a short apron to knees; sandals with ankle bands. Facing same was a larger figure, which has been nearly all broken away. In lower register is a smaller figure leading a small horse. No inscription. From near Marash. Black granite. H. 35 in. Presented by Mrs. Henry Marden, 1890.

1906. HITTITE RELIEF. Female figure seated in backed chair, holding infant on lap; similar to Egyptian Isis and Horus. Harp extended in left hand. Below is a heart-shaped table (?). No hieroglyphs. From near Marash. Black granite. About 22 x 18 in. Presented by Mrs. Henry Marden, 1890.

GREEK INSCRIPTIONS.

1907. SEPULCHRAL STELE. Cylindrical, with turned base and capital. Inscribed: "Rhodon, farewell." On top are the letters NB. From Larnaca. Sandstone. H. 37¾ in. Atlas, I., cxlvi., 1150; III., cl., Suppl., No. 43.

1908. SEPULCHRAL STELE. The much-worn inscription has been recut; one form apparently read "Aristogaros, farewell forever"; the other "Aristodamos, courage, farewell." Larnaca. H. I ft., 6 in. *Atlas*, I., cxlviii., I168; III., cl., Suppl. No. 29.

1909. SEPULCHRAL STELE. Rudely cut; stone much worn. Obscure, but probably "Artinia, farewell." Larnaca. H. 17½ in. *Atlas*, I., cxlviii., 1166; III., cl., Suppl. No. 30.

1910. SEPULCHRAL STELE. Inscribed: "Courage Euchianos, none is deathless." H. 24¹/₄ in. From Idalium. Atlas, I., cxlviii., 1176; III., cl., Suppl. 47.

1911. SEPULCHRAL STELE. Rudely cut, with cylindrical drum top and bottom. Four lines: "Courage Olympos! None is deathless." Larnaca. H. 17½ in. Atlas, I., cxlviii., 1179; III., cl., Suppl. No. 2.

1912. SEPULCHRAL STELE. Not turned on wheel Unusual number of bands top and bottom. Letters rudely cut, in three lines: "Sosioros, Oh farewell!" Larnaca. H. 17½ in. Atlas, I., cxlviii., 1181; III., cl., Suppl. 22.

1913. SEPULCHRAL STELE. First line of inscription defective at the beginning: "(Eu) chamenes, farewell." Sandstone. H. 24¹/₄ in. *Atlas*, I., cxlvii., 1161; III., cl., Suppl. No. 56.

- 1914. SEPULCHRAL STELE. Two lines: "Apollo, farewell." Branch of tree below in red. Larnaca. Sandstone. H. 24½ in. Atlas, I., cxlvii., 116; III., cl., Suppl. No. 35.
- 1915. SEPULCHRAL STELE. Three lines: "Timon, farewell." From Larnaca. Sandstone. H. 24½ in. Atlas, I., cxlvii., 1163; III., cl., Suppl. No. 33.
- 1916. SEPULCHRAL STELE. Three lines: "Epaphroditos, farewell." Larnaca. Sandstone. H. 381/4 in. Atlas, I., exlvi., 1149; III., cl., Suppl. No. 42.

CYPRIOTE INSCRIPTIONS.

- 1917. BASE OF A STATUETTE, feet still remaining. Inscription in three lines: "Hecatos set (this) up to the god, the Amphidexius, in good fortune." From Kouklia (Palaeo-Paphos). Size 7 x 8½ in. *Atlas*, III., cxxv., 4.
- 1918. STATUETTE. One line of characters on the base, giving an uncertain proper name: "Phaenaleotes (?)." From the temple of Apollo Hylates, at Curium. H. 16¾ in. Atlas, I., lxxxv., 564; III., cxxvii., 5.
- 1919. VOTIVE TABLET. A relief showing a double religious procession in two registers: above are six figures, father, mother and children, approaching a seated figure, which holds a harp in left hand and extends a patera in the right. Below are five figures, perhaps dancers, at left; and six persons at right seated, apparently at a banquet. In their midst is a large bowl containing an amphora in red. Two Cypriote characters above same. From Golgoi. 18¾ x 12½. Atlas, I., lxxxv., 553; III., cxxxiii., 2.
- 1920. STATUETTE, Erect. Peplos over head, garment to knees, bound with sash with hanging ends in front. Base inscribed indicating that it was a votive offering made by a female of uncertain name. From the temple of Apollo Hylates at Curium. H. 13¼ in. Atlas, I., lxxxv., 562; III., cxxvii., 6.
- 1921. FRAGMENT of a huge bowl or crater. Parts of two lines of Cypriote inscription on the convex surface: "Timodoretes offered to Magirios (Apollo) . . ." From Pyla. L. of lines 11 and 2 in. H. of bowl originally about 8 in. Atlas, III., cxxxix., 1.
 - 1922. FRAGMENT of stone with Cypriote characters on both sides, six lines on one side, and seven on the other. The

text consists of names of persons and lists of things and figures, the same words occurring on both sides; sense uncertain. From Golgoi. 7½ x 4½ in. Atlas, III., cxxxvi., 2-3.

1923. PEDESTAL. Inscribed on three sides on a sunken panel. Some of the characters are obscure, rendering the translation uncertain: "Of the Lady(?) . . . of all these, but heroes, offered me to Apollo, six." What is intended is obscure in details. Golgoi. Marble. H. 11/2 in. (base) 27/8 x 21/4 in. Atlas, III., exxvii., 9-11.

1924. FRAGMENT of a box, blackened by fire. Part of a line in Cypriote characters: "Of the Paphian . . . " From Kythraea. Limestone. L. 3 in. Atlas, III., cxxiv., 6.

1925. FRAGMENT of limestone, blackened by fire. Part of a line: "Of the Paphian I am." Kythraea. L. 35% in. Atlas, III., exxiv., 9.

1926. FRAGMENT of a box; with parts of four lines of text: "(I am) of the goddess, of the (Paphian) but (Onasi) themis (the priest) of the (Pa)phi(an) offered me." Brackets indicate the supplied parts. Kythraea. Limestone. L. 31/2 in. Atlas, III., exxiv., 8.

1927. FRAGMENT of a box, with parts of three lines: "Of the goddess, the Pa(phian am I), but Onasithemis of(fered me) . . ." Kythraea. Limestone. 3 x 134 in. Atlas, III., exxiv., 4.

1928. SIDE OF A BOX, probably used for incense. Three lines of Cypriote characters: "I am (the offering) of Prototimos the priest of Paphia; and he offered me to Paphia Aphrodite." Kythraea. Limestone. H. 3 in., 1. 6½ in. Atlas, III., exxiv., 1.

1929. FRAGMENT of Stone, with parts of two lines of text of uncertain purport. Golgoi. W. 21/4 in. Atlas, III., cxxv., 2.

1930. FRAGMENT of a box, colored red. End of a line of text: "Of the Paphian." Kythraea. Limestone. H. 17/8 in. Atlas, III., exxiv., 10.

1931. FRAGMENT of stone, triangular. Contains remnants of Cypriote writing. L. 23/8 in.

1932. FRAGMENT of a box. Parts of two lines of Cypriote text of uncertain purport. Kythraea. Limestone. W. $1\frac{1}{2}$ in. Atlas, III., exxiv., 3.

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- 1933. FRAGMENT of a flat-bottomed reddish earthenware dish, with part of a line of Cypriote text: "To the Paphian." Kythraea. H. 2¹/₄ in. Atlas, III., cxxiv., 11.
- 1934. PART of a heavy stone vase, with part of a line of Cypriote characters of uncertain import. Golgoi. L. 7¼ in. Atlas, III., exxxviii., 3.
- 1935. DISK with grooved edge. Two lines of Cypriote inscription: "Of Phantasios, 4": Owner's name. Terracotta, red. From Golgoi. L. 13/4 in. Atlas, II., exlii., 1057; III., exl., 5.
- 1936. FRAGMENT of a large, red earthenware bowl. Part of the name of Aphrodite: "Of the Paphian." Kythraea. H. 4½ in. Atlas, III., cxxiv., 7.
- 1937. PART OF A RELIEF, with parts of three indistinct figures. Parts of two lines of Cypriote characters, clearly cut, but too fragmentary to translate. Golgoi. H. 73/8 in. Atlas, I., lxxxv., 557; III., cxxviii., 4.
- 1938. SCULPTURED STONE, resembling a window. Three lines of Cypriote characters: "Zeus' portion of wine is three measures." Golgoi. H. 5 in. Atlas, III., cxxxix, 5.
- 1939. VOTIVE EAR (right). Red pottery. Lobe contains four Cypriote characters of uncertain import. Golgoi. H. 25% in. Atlas, III., cxl., 15.
- 1940. VOTIVE EAR (right). Red pottery. Lobe contains five Cypriote characters, giving name and title of a man: "Phoitos, the Tagos." Golgoi. H. 21/4 in. Atlas, III., cxl., 13.
- 1941. DISK, probably the foot of a vase. Difficult inscription written in a circle: "Take (thy) portion (and) sacrifice (?)." Golgoi. D. 67/8 in. Atlas, III., exxxix., 6.
- 1942. PIECE OF BOX, with parts of three Cypriote characters: "Of Paphia." Kythraea. Limestone. L. 2 in. Atlas, III., exxiv., 2.
- 1943. RELIEF, showing part of a procession. Parts of two lines of Cypriote text; characters distinct, but import obscure. Golgoi. W. 4¾ in., h. 7½ in. Atlas, III., exxviii., 1.
- 1944. RELIEF, showing woman and child. Edgings in red. Part of a line of obscure text. Golgoi. 4 x 8 in. Atlas, III., cxxv., 3.

" many you live happy in Poplar."

THE METROPOLITAN MUSEUM OF ART.

1945. FEMALE BUST, with high head-dress and tresses on shoulders and breast. Incised character at throat, which may be intended for a pendant. From Soli. H. 2½ in. Atlas, III., cxli., Suppl. 2.

1946. VASE; lacks original inset-bottom. Tapering body; long neck and flaring mouth. Inscribed in panels on sides; probably a dedication to Bacchus. From Maroni (Marium). Alabaster. H. 9½ in. Atlas, III., cxli., 6. 74. 8.

1947. LAMP, with erect figure of Silenus or Bes. Ring above head to suspend on wall. Inscribed with owner's name on edge of bowl: "of Philotemos." From Carpasso. H. 9¹/₄ in. Atlas, II., cxlii., 1059; III., cxl., 14.

1948. PAINTER'S PALETTE; a thin plaque of fine, hard sandstone, reddish purple with beveled edges. Originally covered with Cypriote characters, now dim and unintelligible. From a tomb. Size 45% x 23/4 in. *Atlas*, cxxxix., 3.

1949. RELIEF, showing stern of a boat and two sailors. Parts of two lines of Cypriote text. Golgoi. 4½ x 2¼ in. Atlas, III., cxxx., 2.

1950. HANDLE of a Praefericulum or ladle. One line of text: "Heros offered it to Apollo." Golgoi. L. 9 in. See 190-193 and 225-226. Atlas, III., exxvii., 1.

1951. ADORATION SCENE. A group of four erect persons making salutation to a fifth, of larger size, seated in a chair and holding a harp (?). All beneath a spreading tree. Two lines of inscription: "This holy thing, the shrine, Onasitimos offered to the god Apollo, a vow for the temple-precinct, in good fortune." Golgoi. L. II in., w. 73/8 in. Atlas, III., cxxx., I.

1952. RELIEF of a crested serpent and dolphin. Part of a huge stone vase. The inscription in five lines has defied interpretation. About 12 x 13¾ in. Atlas, III., cxxxii., 2.

1953. RELIEF, with three figures; a central one, seated, with wig and himation, holding symbols of office, like lictors' rods, in left hand, upright. On left is a smaller, and on right a larger figure, both erect, and all tinted red. Four lines of Cypriote text in hexameters: "Hail! Eat, O prince, and drink. (It is) a great saying: Never apart from the immortal gods long for all desired things insatiably. For not at all of man is rule over the divinity, but the hand is allotted to the

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divinity to control all things which men imagine. Hail!" From Golgoi. H. 12½ x 16 in. Atlas, I., lxxxv., 559; III., cxxx., 3.

1954. BLOCK of stone, inscribed: "To the god Apollo." Golgoi. L. 5 in. Atlas, III., exxxviii., 1.

1955. RELIEF, with human figures in two registers; above, a seated figure; below, two erect figures facing each other, giving and receiving an obscure object. Three lines of Cypriote characters: "Diyaithemis offered me to the god Apollo in good fortune." Golgoi. 12 x 7¾ in. Atlas, I., lxxxv.. 556; III., cxxxiii., I.

1956. BLOCK of stone with rude representations of two altars. Above are two lines of Cypriote text: ".... to the god Eudamodotes offered in good fortune." Golgoi. Size 12½ x 7¾ in. Atlas, III., cxxxv., 4.

1957. TILE or washing-board, like those now in use in Cyprus. Concavo-convex, like a shallow quadrilateral dish. Three characters made with finger tips when the clay was soft; probably maker's initials. Larnaca. Terracotta. Size $27\frac{1}{2} \times 12\frac{3}{4}$ in. *Atlas*, II., cxlii., 1058; III., cxli., 5.

1958. PEDESTAL, with one line of Cypriote characters: "Menodoros." From Golgoi. Size 8 x 6 in. Atlas, III., cxxxv., &

1959. BASE of a statue, containing three Cypriote characters; meaning uncertain. Golgoi. Size 11 x 9 in. Atlas, III., cxxxix., 4.

GREEK INSCRIPTIONS.

1960. BLOCK of white marble, now stained. Greek inscription which commemorates an athlete who had been victorious in certain public games and earned honor for himself and for his native city. From Larnaca. H. 14½ in., w. 1 ft. Atlas, III., cxlviii., 2.

1961. PEDESTAL of a statue, with a Greek inscription, dedicated "To Arsinoe Philadelphos Naias, (by) Aristocles, son of Aristocles, an Alexandrian." From Kythraea. Bluish limestone or marble. 26½ x 8 in. Atlas, III., cxlvi., 5.

1962. SEPULCHRAL STELE. Greek inscriptions, one having been recut over an earlier. The latter appears to have

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been "Creonas, farewell"; the earlier "Theonas, farewell." Larnaca. Sandstone. H. 17% in. Atlas, I., exlviii., 1169; III., cl., Suppl. 28.

1963. SEPULCHRAL STELE. Inscribed: "Demetriane, farewell." Larnaca. Sandstone, or a porous stone resembling it. H. 19 in. *Atlas*, III., cl., Suppl. No. 39.

1964. SEPULCHRAL STELE, with inscription to two persons: "Antipater, farewell. Euodia, farewell." H. 24½ in., w. 10¼ in. *Atlas*, I., cxlviii., 1180; III., cl., Suppl. 48.

1965. SEPULCHRAL STELE. "Philocyprus, farewell." Larnaca. Sandstone, or porous stone. H. 17½ in. Atlas, I., 1170; III., cl., Suppl. 27.

1966. SEPULCHRAL STELE. With weathered inscription: "Epictetus, farewell." Larnaca. H. 17½ in. See Atlas, I., cxlviii., 1165; III., cl., Suppl. No. 31.

1967. SEPULCHRAL STELE, with Greek inscription: "Perigenia, farewell." Larnaca. H. 173/4 in. Atlas, I., cxlviii., 1164; III., cl., Suppl. 32.

1968. SEPULCHRAL STELE, with Greek inscription: "Happy Artemidorus, who ever lived an honored life through thy prudence, farewell, even among the perished." From Larnaca. H. 24¾ in. *Atlas*, III., cl., Suppl. No. 16.

1969. SEPULCHRAL STELE, with Greek inscription: "Euphragia, farewell." Larnaca. H. 251/8 in. Atlas, III., cl., Suppl. No. 41.

1970. SEPULCHRAL STELE, with Greek inscription: "To Themistion, son of Themistion, farewell." H. 2 ft. Atlas, I., cxlvii., 1156; III., cl., Suppl. No. 54.

1971. SEPULCHRAL STELE with Greek inscription: "Timon, farewell." Capital larger than base. H. 245% in. Atlas, I., cxlvii., 1159; III., cl., Suppl. No. 34.

1972. SEPULCHRAL STELE, with Greek inscription: "Philon, farewell." H. 2 ft. Atlas, I., cxlvii., 1160; III., cl., Suppl. No. 55.

1973. MORTUARY SLAB, in white marble, with Greek inscription: "If indeed the fated end has brought thee beneath earth's bosom, honored Sopater, dead, farewell, even among the perished." Larnaca. W. 5½ in., l. 15 in. Atlas, III., exlviii., 1.

- 1974. PEDESTAL (?) with Greek inscription: "Onesagoras, in behalf of the wife of Nicias and his own daughter, to Aphrodite Mycerodis; Rome Helicousa." The last two words are uncertain as to sense. From Melusha. L. 25% in. Atlas, III., cxlii., 3.
- 1975. BLOCK with dedicatory inscription in Greek; "Arisstous the Mantiarch offered this to Apollo Lacentes in behalf of his son Cleon, in good fortune." Pyla. L. about 11½ in. Atlas, III., cxlii., 4.
- 1976. BILINGUAL EPITAPH, in Latin and Greek. Latin: "Julia Donata, freedwoman of Olympus, here is buried." Greek: "Julia Donata, freedwoman of Olympus, farewell." Larnaca. Gray marble. H. 13¾ in., w. 15 in. Atlas, III., cxlix., 2.
- 1977. CIPPUS-FRAGMENT, with Greek epitaph, apparently dedicated to one named Thymodes. From Idalium. L. 15½ in., w. 14½ in. *Atlas*, III., cxlv., 3.
- 1978. PEDESTAL-FRAGMENT (?), with Greek proper name in genitive: ". . . of Sosianax." From Kythraea. H. 11 in., w. 16½ in. Atlas, III., cl., Suppl. 6.
- 1979. BLOCK of blue marble, with a commemorative inscription which cannot be exactly determined on account of the breaking of the stone. Larnaca. Ḥ. 8½ in., w. 7 in. *Atlas*, III., cxlix., 1.
- 1980. BLOCK of stone, containing inscriptions in Greek letters and Cypriote characters interspersed, and in Cypriote characters alone. The Greek appears to consist of two proper names, but to have been cut by different hands; the Cypriote is uncertain. Golgoi. L. 28½ in. Atlas, III., cxxix., 2.
- 1981. BLOCK of stone, with Greek inscription: "One god, the greatest, the most glorious name; help all, we pray." Below are two wands and two wreaths, inside of one of which, in smaller letters, is the name "Helios," the Sun. From Golgoi. H. 10¼ in., w. 12 in. Atlas, III., cxliv., 2.
- 1982. MORTUARY STELE, with temple-shaped pediment, with acroteria. Greek inscription: "Poseidonius, the son of Heliodorus." Larnaca. White marble. H. 20½ in., w. (top) 12¾ in. Atlas, III., cxlvii., 4.
- 1983. COMMEMORATIVE TABLET, in Greek, erected by "the Senate (and people of Cu)rium" in honor of "Quin-

tus Caelius Honoratus, prefect of the presentation of corn, the Roman people's ambassador to Sicily, ambassador to Pontus and Bithynia, proconsul of Cyprus; through the curator Dionysius, the son of Tryphon, in the archonship of Crates." From Curium. Marble; weathered. L. 29¾ in., h., 13 in. Atlas, III., cxliii., 3.

1984. MORTUARY STELE, with pointed top. Greek inscription: "Athenus, son of Archiereus, farewell." Larnaca. H. 19 in., w. 12½ in. See *Atlas*, I., cxlviii., 1167; III., cxlvii., 3.

1985. BASE of a statue, with feet remaining. Like the following. Both were from the ruins of a temple of Zeus Labranios, near Fasuli. Greek: "Oliasas vowed and paid (it) to Zeus Labranios." L. $21\frac{1}{2}$ in. Atlas, III., cxliii., 2.

1986. BASE of a statue like the preceding and from the same place. Greek: "Demetris vowed and paid (it) to Zeus Labranios." L. 23½ in. *Atlas*, III., cxliii., 1.

1987. SEPULCHRAL STELE, with Greek inscription: "Eutyches, farewell." From Idalium. Sandstone. H. 2 ft. Atlas, I., cxlviii., 1183; III., cl., Suppl. No. 46.

1988. SEPULCHRAL STELE with Greek inscription: "Onesimus, farewell." From Larnaca. Sandstone. H. 21½ in. Atlas, I., cxlviii., 1175; III., cl., Suppl. No. 23.

1989. SEPULCHRAL STELE, with Greek inscription: "Ariston, farewell." H. 24½ in. Atlas I., cxlvi., 1154; III., cl., Suppl. No. 53.

1990. MORTUARY STELE. Relief of two figures, a man and a child, in an arched recess, above which is a temple-shaped pediment with acroteria. Below is a Greek inscription, nearly effaced: "Demetrius, son of Barenis, farewell." From Karavastasi, near Soloi. H. 3 ft., ¼ in., w. (top) 15 in. White marble. Atlas, I., cxxvi., 917; III., cl. Suppl. No. 19.

1991. SEPULCHRAL STELE with Greek inscription: "Apolonides, farewell." Larnaca. Sandstone. H. 23% in. See Atlas I., cxlviii., 1182; III., cl., Suppl. No. 21.

1992. SEPULCHRAL STELE, with Greek inscription: "Marciana (or Pancratea), farewell." The reading is uncertain. Larnaca. Sandstone. H. 213/4 in. Atlas, I., cxlviii., 1172; III., cl., Suppl. No. 25.

1993 SEPULCHRAL STELE, with Greek inscription: "Soterias, farewell." H. 23% in. Atlas, I., cxlvii., 1177; III., cl., Suppl. No. 49.

1994. SEPULCHRAL STELE, with Greek inscription: "Apolonide, farewell." Larnaca. H. 223/4 in. Atlas, I., cxlvii., 1155; III., cl., Suppl. No. 37.

1995. SEPULCHRAL STELE, with Greek inscription: "Olympianus, farewell." Sandstone. H. 24½ in. Atlas, I., cxlvii., 1158; III., cl., Suppl. No. 50.

1996. SEPULCHRAL STELE, with Greek inscription: "Cratea, farewell." Shows the head of a female in high relief in a sunken panel. Hair wavy and parted. Top of chiton; double necklace. Larnaca. H. 243/8 in. *Atlas*, I., cxlviii., 1174; III., cl., Suppl. No. 24.

1997. SEPULCHRAL STELE, with Greek inscription: "Artemidorus, farewell." Male head in high relief, in a sunken panel. Chiton. From Alambra. H. 24½ in. *Atlas*, I, cxlviii., 1173; III., cl., Suppl. No. 20.

1998. SEPULCHRAL STELE, with Greek inscription: "Oly(m)pe, farewell." The stone cutter omitted the letter M from the name. Sandstone. H. 25½ in. Atlas, I., cxlvii., 1158; III., cl., Suppl. No. 51.

1999. SEPULCHRAL STELE, with Greek inscription: "Carpus, farewell." Larnaca. H. 231/4 in. Atlas, I., cxlvii., 1157; III., cl., Suppl. No. 36.

2000. STAMP IMPRESSION, round, on a broken handle of an amphora, giving an eponym, or the date of making: "Under (during the time of) Philocrates." Red pottery. See Atlas, III., cl. 2.

2001. STAMP IMPRESSION, rectangular, on an amphora handle, giving the owner's name: "Heracleonos," and a symbol shaped like an anchor-fluke. Pottery. Size $2 \times \frac{1}{2}$ in. *Atlas*, III., cl., 1.

2002. STAMP IMPRESSION, circular, on amphora handle. Eponym, with additional proper name. *Atlas*, III., cl., 4.

2003. STAMP IMPRESSION, circular, on amphora handle; rose in centre. Eponym or name of a Doric month. On side of handle is a small impression of an angular B. D. 1¹/₄ in. *Atlas*, III., cl., 6.

2004. PEDESTAL (?), with one line of Greek inscription; indistinct and difficult to read: "(The city) of the Melucheatae set this up to Agathe Tyche (or, in happy fortune)." From Melucha. L. 23½ in. Atlas, III., cxlii., 2.

2005. STAMP IMPRESSION, rectangular, on the handle of an amphora; too indistinct to read.

2006. STAMP IMPRESSION, rectangular, on an amphora handle. Owner's or maker's name: "Of Hierocles." Badly impressed. *Atlas*, III., cl., Suppl. 103.4

2007. STAMP IMPRESSION, rectangular; on amphora handle. Maker's or owner's name: "Menothemios." Symbol at ends and at bottom. *Atlas*, III., cl., 3.

2008. MEMORIAL TABLET, with Greek inscription, fragmentary and therefore difficult to read. It refers to those who participated in certain sacrifices to a goddess, Poteria or Soteria; to a silver image of Menestra, an ephebarch, under the auspices of one of the Caesars, and Quintus Sergius, whose office is not stated in the fragment. From Kythraea. Bluish marble. Size: L. 8¾ in. w. 4 in. Atlas, III., cxliv., I.

2009. STAMP IMPRESSION, on the side of a pottery vessel. Maker's mark: "Of Hermogenes 10." From Neo-Paphos. Duplicate of No. 2022. *Atlas*, III., cl., 9.

2010. ORNAMENTED TILE, or seal impression, in relief. Three Greek letters only: R. N. and O. Pottery.

2011. STAMP IMPRESSION, similar to 2009. Contains Greek and Latin letters mixed. Sense uncertain, but probably a maker's mark. Neo-Paphos. *Atlas*, III., cxlvi., 1.

2012. VASE, of old Roman ware, pear-shaped body, with flaring lips. Greek letters arranged in a circle on bottom; sense obscure. H. 234 in. See Atlas, III., cl., 5.

2013. PEDESTAL of a pottery statuette. Proper name, "Tiluchus," incised while the clay was soft. From Citium. Letters 5% in. high. Atlas, III., cl., 8.

2014. PEDESTAL, of red porphyry, with the lead by which a statuette was originally fastened. Inscription: "Katagraphus to Opaon Melanthius (pays) his vow in behalf of his son Katagraphus: year 6." From Palaeo-Paphos. H. 3¾ in., base 5¾ x 4¾ in. Atlas, III., cxlvi., 2.

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2015. BRACKET for a statuette, with lead solder. Greek inscription on one side and front: "Olympianus Eudaemon (offered this) to Artemis Paralia on behalf of his grand-daughter Beriane." From the site of an old temple to Artemis of the sea-shore, near Citium (Larnaca). White mottled porphyry. L. 7½ in., w. 4½ in., h., 2¾ in. Atlas, III, cxlvi., 4.

2016. BLOCK of stone with Greek inscription; probably a votive offering of "Timodorus" to a deity "Drimokia." From Golgoi. L. 9 in., w. 41/4 in. Atlas, III., exlii., 1.

2017. VASE, with flattened body, long neck and handle, decorated with wreath of leaves and bands. Twisted handle. Proper name: "Eros" painted on side. From Larnaca. H. 71/8 in., d. 71/8 in. Atlas, II., exliii., 1066; III., cl., Suppl. No. 10.

2018. MORTUARY TABLET with Greek inscription: "Charis, farewell." From Larnaca. Size: H. 51/4 in., w. 6 in. See *Atlas*, III., cl., Supp. No. 38.

2019. MORTUARY TABLET, with Greek inscription: "Euplus, farewell." Citium. Marble. H. 5% in., w. 6% in. See *Atlas*, III., cl., Suppl. No. 17.

2020. STATUETTE or high relief, rudely cut, showing hands folded over the breast; below the arms, roughly executed, are four lines of Greek text: "Nicandros in behalf of his son Timagoras." From Neo-Paphos. H. 8½ in. Atlas, III., cxlvi., 3.

2021. EPITAPH of a cook: "To temples dear, the man who was ever shown excellent in culinary arts, the revered Bacchis, dead, this earth now holds." Small marble slab, from Larnaca. Size 4½ x 4½ in. Atlas, III., cxlv., 1.

2022. STAMP IMPRESSION; duplicate of 2009.

2023. PEDESTAL, fragment, with letters on two sides. Fragment of a votive inscription to Artemis Paralia. (See 2015.) From Larnaca. Size 1½ x 4¼ in. Atlas, III., cl., Suppl. No. 3.

2024. VASE, with flattened body, long cylindrical neck, and flat handle; decorated with a band of flowers and broad and narrow lines. Proper name: "Kitias." From Larnaca. H. 8½ in., d. 6¾ in. Atlas, II., exliii., 1067; III., cl., Suppl. No. 11.

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- 2025. METRICAL EPITAPH, in Greek, in honor of Laedameia, by her husband, Heroides. The ends of the lines are broken or erased; hence difficult to render precisely. From Curium. About 9½ in. square. Atlas, III., cxlv., 2.
- 2026. MORTUARY TABLET, found in a tomb at Salamis. "Salaminia (wife or daughter) of Kothus Enius, farewell." Marble. Size: W. 8 in., h. 6 in. Atlas, III., cxlvii., 1.
- 2027. MORTUARY TABLET, with Greek inscription. "Didumna . . . farewell." Letters not entirely clear. The stone has a large circular hole to receive the base of a statue or mortuary head. Size: H. 5 in., w. 13½ in.
- 2028. MEMORIAL TABLET, with five lines of Greek inscription: "On behalf of King Ptolemy (V.), son of Ptolemy (IV.), and Queen Arsinoe (III.), the gods philopatores, Teos son of Horos, warder of the district of Ammonieion (has consecrated this)." Bought in Thebes before 1886. Dates from 222-204 B. C. Marble. W. 8 in., h. 5¾ in.
- 2029. FRAGMENT of stone with parts of three lines of Greek whose purport is uncertain. Golgoi. H. 7 in. *Atlas*, III., cl., Suppl. No. 5.
- 2030. MORTUARY STELE, with epitaph of "Sogenes, son of Socrates." Top of stone is a pediment with acroteria. Golgoi. H. 9½ in., w. 11¼ in. Atlas, III., cl., Suppl. No. 18.
- 2031. BLOCK of stone, with five Greek letters of large size; meaning unknown. Neo-Paphos. Size: H. 21½ in., w. 11 in. Atlas, III., cl., Suppl. No. 7.
- 2032. PART OF A VASE of large size. Portions of three lines of Greek, recording a vow of one Timon (or a name ending in —timon) to Apollo Hylates, in whose temple near Curium the vase was found. Letters I in. high. Red pottery. *Atlas*, II., cxliii., 1065; III., cl., Suppl. No. I.
- 2033. MARBLE SLAB, with parts of three lines of Greek inscription running diagonally across its face; too fragmentary to translate. From Citium. Size $4\frac{1}{2} \times 5$ in. *Atlas*, III., cl., Suppl. No. 3.

PALMYRENE FUNERARY TABLETS.

With sculptured figures and inscriptions. These monuments all came from the region of Lebanon, some having been pur-

chased in Beirut and the rest in New York. Their style is the same thoughout, with the exception of 2039, and consists of head and bust in high relief upon a flat background on which the inscription is cut. The usual garment is the himation; occasionally the chiton is also visible. Ordinarily the head is shown in higher relief than the rest of the figure. Only two show full-length figures, Nos. 2040 and 2049.

2034. MALE HEAD AND BUST. Arms in folds of himation; hands free; left holds stick or implement; ring set with oval stone on little finger; material resembles marble with streaks of red. Uninscribed. H. 21 in., w. $16\frac{1}{2}$ in.

2035. FEMALE HEAD AND BODY. Peplos over head; arms folded in ends of same, leaving the hands free. Locks of hair on each side of face; roll over forehead, bound with fillet; palm of right hand extended toward beholder; left holds bodkin and bobbin. Grayish limestone. H. 20 in., w. 14 in. Three lines of text at right of head: "To Jataba, son of Tanarôn, . . . Lament."

2036. MALE HEAD AND BUST. Curly hair, short side whiskers and moustache. Himation in folds covering arms; right hand grasps fold, left holds a leafy spray. Gray limestone of chalky character. H. 20½ in., w. 17 in. Seven lines of text on left of head: "Lament. Nûr-Bêl, son of Mokimû. In Kinîn, in the year 493" (180 A. D.).

2037. FEMALE HEAD AND BUST. Fillet about forehead; locks of hair at sides. Peplos over head and shoulders, fold held by right hand at neck. Left hand at breast. Chalky limestone. H. 20½ in., w. 16¾ in. Inscription on both sides of head: "Lament. Tadmor, wife of Mokimû, son of Nûr-Bêl, the artisan; she died on the 29th day of Kinîn, in the year 437" (124 A. D.).

2038. MALE HEAD. Flat background decorated with palm spray. Hair in row of puffs; arms in folds of himation, leaving hands free. Left hand holds olive spray. Chalky limestone, like No. 2036. H. 21½ in., w. 19½ in. Two indistinct lines of text at left of head: "Son of . . . ? in Kinîn."

2039. SEPULCHRAL STELE, with square base and capital; bands of molding below and above. Hard, marble-like stone. H. 20½ in., w. (base) 8¼ in. Panel contains nine transverse lines of text: "Blessed be his name forever, the good and compassionate one. Haggû son of Haiba, son of

Jarhi, son of Dakâ, made and proclaimed it for his life and for the life of his father and of his brother. In Kinîn, the year 543" (230 A. D.).

2040. MALE FIGURE, erect. Hair dressed forward and bound with fillet. Flat background decorated with two rosettes and palm sprays. Himation, enfolding arms, leaving hands free. Chalky limestone. H. 21½ in., w. 19½. Nine lines of text on left of figure: "Lament. Shardêl, son of Zebed-Bûl, son of Mokimû the artisan. He died on the third day of Kinin, in the year 484" (171 A. D.).

2041. MALE HEAD AND BUST. Curly hair in short locks.. High-necked chiton, covered by folds of himation. Left hand holds a deep patera decorated with lozenge shaped diagonals. Edges of stone broken away. H. 15½ in., w. 10½ in. Parts of two lines of inscription on right of head: "Malku (th . . .) in? Adar . . ."

2042. MALE HEAD AND BUST. Bearded, short curly hair. Arms in folds of himation, hands visible holding folds of garments. Left grasps also an indistinct object. H. 19 in., w. 16 in. Two lines of blurred characters on left of head, too indistinct to read.

2043. MALE HEAD AND BUST. Bearded; straight hair, curled at ends. Rosette ornament and palm spray on background. High-necked chiton; wrists and hands free; hands opposed on chest. An implement (?) in left hand. H. 21¾ in., w. 16½ in. Four lines of inscription on right of head: "Zebed, chief of the gardeners, son of Malâ. Oh lament."

2044. MALE HEAD AND BUST. Bearded; curly hair; hands holding folds of himation. Implement (?) in left hand. H. 21¾ in., w. 16 in. Four lines of text on left of head: "Akiba, son of Athakab, son of Gadia. Oh lament."

2045. MALE HEAD AND BUST. Bearded, curly hair. Disposed as in foregoing. H. 16½ in., w. 10½ in. Five lines of text at right of head: "Zebed-Atha, son of Nahaba, son of Zebed-Atha: this is what he did for the welfare of his father."

2046. MALE HEAD AND BUST. Curly hair, smooth face. Disposed as in 2044. H. 19¼ in., w. 13¾ in. Three vertical lines of text on right and parts of three horizontal lines on left of head: ". . . son of Wahaba did this for the child of his brother."

2047. MALE HEAD AND BUST. Bearded; curly hair. Himation in ample folds. Damaged; background gone; inscription lacking. H. 21 in., w. 17 in.

2048. MALE HEAD AND NECK. Lacks part of right side of head. Inscription broken away. Size 9 x 9 in.

2049. SEPULCHRAL GROUP of four persons. Father reclining on couch, resting on left arm. Edge and head of couch decorated with diamond figures with rosette centres. Close fitting chiton, himation over left shoulder. Holds cup with rosette decoration, in left hand; palm spray in right. Behind couch are three children, all erect; two females, one at each end; with peplos whose folds are grasped by hands; necklace and earrings on each. Between them is a youth with curly hair; necklace with pendant; cluster in right hand and bird in left. Belt about waist. H. 20½ in., w. 21½ in. Inscribed at the left of each figure: To the left of the man: "Zebed-Bûl, son of Mokimû, son of Nûr-Bêl, son of Zabda. This they made . . . Bûl, and . . ." To the left of the figures in succession: "Tadmorân his daughter," "Mokimû his son," "Alîth his daughter."

2050. FEMALE HEAD AND BUST. Right hand holds peplos over head, and left grasps fold of garment. Hair in bands above ornamented forehead chaplet. Long ear-rings. Garment fastened with lion-headed brooch or pendant. H. 18 in., w. 16¼ in. Three lines of inscription at left of head: "Alîth, daughter of Zebed-Bûl" (The same person as is shown erect at the left of the foregoing group).

2051. MALE HEAD AND BUST. Bearded; curly hair. Himation; hands free; left holding curved object or implement. On background is a draped effect, with rosettes and sprays of palm. H. 20¼ in., w. 14 in. Eight lines of text at right of head: "This is the memorial stone of Zebed-Atha, son of Zebed-Atha, which Wahaba his brother made for him. Oh lament."

2052. MALE HEAD AND BUST. Curly hair. Arms in folds of himation, leaving hands free. Uninscribed. H. 17¹/₄ in., w. 13¹/₂ in.

2053. SARCOPHAGUS; probably late Roman. Cover with slanting roof, partly carved to imitate tiles. Within each pediment, Cupid and Psyche. At the four corners (acroteria) genii of death. Case: frieze in front, cupids hunting wild

animals. About the body, festoons upheld by cupids, with masks, etc. Back left rough. Found at Tarsus. White marble. Dimensions: 7 ft., 4 in. x 2 ft., 11 in. x 2 ft., 8 in. Lid 20 in. high. Presented by Abdo Debbas, 1876. (Not of the Cesnola collection.)

2054. ROMAN SARCOPHAGUS, first or second century. Cover: frieze, mask and flower scroll at each end; in front, cupids driving and riding subdued wild animals from either side toward a palm in the centre. Case: festoons upheld by cupids, the festoons showing progress from bud to flower and fruit, from end to end, left to right; mask of youth at one end, of age at the other. In front three scenes from the story of Theseus and Ariadne: Ariadne giving the clue to Theseus at the door of the Labyrinth; Theseus killing the Minotaur; and Theseus deserting the sleeping Ariadne. Found near Rome in 1889. Dimensions: 7 ft., 2¾ in. x 2 ft., 8 in. x 2 ft., 1½ in. Presented to the Museum by a number of gentlemen, 1890. (Not of the Cesnola collection.)











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